

# SINGING CHANT: LATIN AND ENGLISH

## A PERFORMANCE MANUAL

By

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Saint Meinrad, monk of the Abbey of Reichenau, teaching some students

## Singing Chant: Latin and English

The key to singing Gregorian chant lies in its source, the text. Essentially, it is the chanting of a text whose melody was created in an oral tradition. However, the oral memory of how this chant was sung has been lost for several centuries. Today, the interpretation must rely on the musical notation that was developed in the Middle Ages. This notation, especially that of Laon 239, the Cantatorium of St. Gall 359 and the Codex 121 of Einsiedeln, have given us a window that opens onto that interpretation. Therefore, the fundamental elements to be taken into account are the following:

1. the word as the primary source of the interpretation;
2. the melody as conditioned by the text and by the modal laws;
3. the neume design as the symbolic representation of the musical form received by the text.

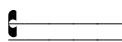
Since the singer knew the melody by heart, it was only necessary for the singer to follow the text and the neume designs that recalled to the singer's mind the type of rhythmic flow required by that particular piece.

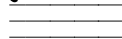
The following pages will present;

- 1) the four-line staff used for Gregorian chant and the four basic modal scales used in chant;
- 2) the neume designs as found in recent editions of Gregorian chant;
- 3) Gregorian chant as "sung speech;"
- 4) Cantillation, psalmody and antiphons as the three basic forms of chant.

Exercises with instructions will be provided for the examples that will be given for each of these forms. These exercises will move from simple syllabic and neumatic chants to very elaborate melismatic chants.

### Reading Gregorian Chant in the Square Notation

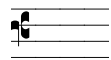


The C clef sign:  indicates C on the piano, or a *do* clef on the top line of the four-line staff. In chant, these letter names indicate **relative** pitches, not a fixed pitch. This

clef sign is also found on the following two lines and still indicates a *C* or a *do*:



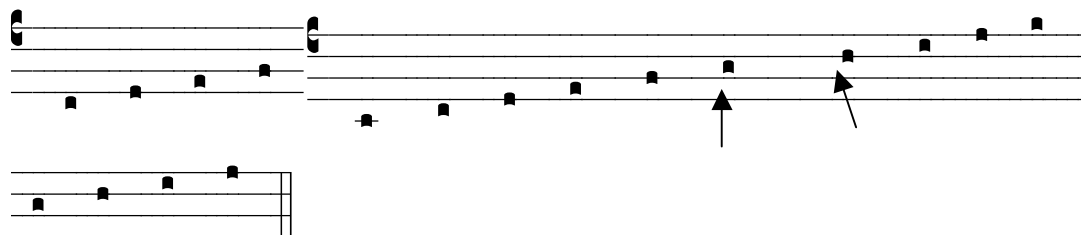
Another clef sign is the *F*, or *fa* clef sign:



. It

indicates that in this case, the *F*, or *fa* clef, is to be found on the second line from the top of the four-line staff.

The following staff shows the pitches from *C* to *c* when the *C* clef is on the top line:



C D E F G A B c

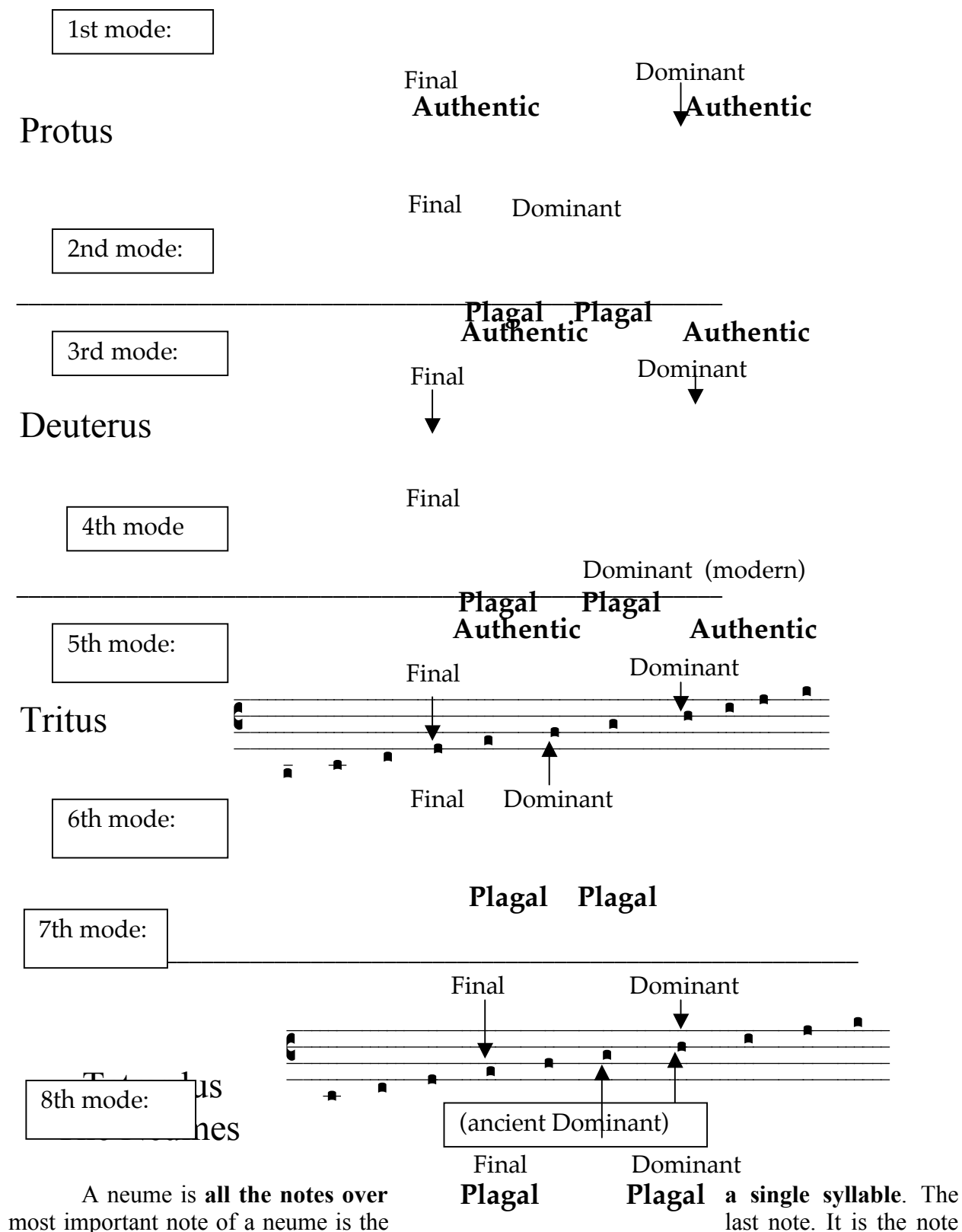
The only accidental in chant is the *B<sup>b</sup>*.

The four basic (authentic) Gregorian chant modes:

D	E	F	G
C	D	E	F
B	C	D	E
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
G	A+	B	C+
<i>F</i>	<i>G</i>	<i>A</i>	<i>B</i>
E	F	G	A
<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>
<b>PROTUS</b>	<b>DEUTERUS</b>	<b>TRITUS</b>	<b>TETRARDUS</b>
<b>DORIAN</b>	<b>PHRYGIAN</b>	<b>LYDIAN</b>	<b>MIXOLYDIAN</b>
(Mode I & II)	(Mode III & IV)	(Mode V & VI)	(Mode VII & VIII)

The letters in bold at the fifth above the Finals, indicate the Dominant of each of the authentic modes ( I, III, V and VII). The letters in bold italic at the third above the Finals, indicate the ancient Dominants of the Plagal modes ( II, IV, VI and VIII). Modes IV and VIII have moved their Dominants to the fourth above their Finals as indicated by the plus sign ( + ).

# The Carolingian Octoechos



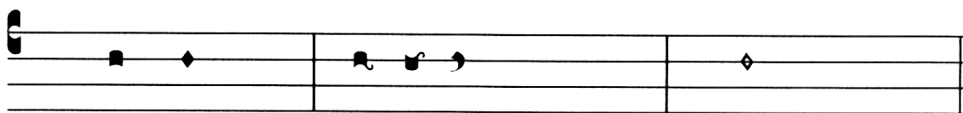


by which the word and the mode are articulated. To sing out that note makes evident the melodic phrase. The last note of a neume has a very important role to play: the solidity of the word, the transmission of the vocal flow from one syllable to the next. It is for this reason that one finds the use of the liquescent on the last note of a syllable.

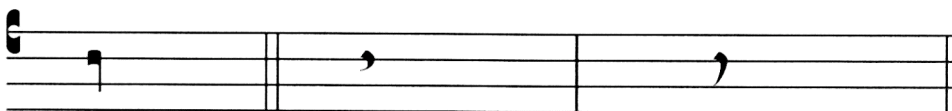
The *episema* indicates a nuance of the basic verbal/ melodic rhythm, since the actual rhythm is in the word itself. Canon Gontier has stated that chant is “a careful declamation and a musicalized reading of the liturgical Word. The singing is conditioned by the verbal rhythm.” The value of a syllable depends upon its position and its function in the proclamation. There are two privileged syllables: the accent and the final. These are inseparable from each other. They are characterized by their length, their weight and their force. A melody springs up from an accent and comes to rest on the final syllable. Therefore, the rhythmic value of a syllable is determined more by its position and its function than by its phonetic character.

A second important point is that when there are several notes on a syllable (two or more) the tempo is more flowing and goes more quickly. Thus, the standard of reference is the syllable as properly proclaimed. The use of the *episema* on a group of notes signifies only that these notes have full syllabic value. These *episemas* usually indicate that one should be careful to produce a clear declamation of the words. When an *episema* is used for a single note, it has an enlarged value (e.g.: over the word *cor*).

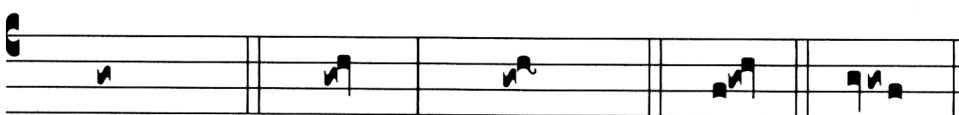
The following tables show the neume designs now used by the Solesmes editions of Gregorian chant. Read the notes from left to right in each design. The *Pes* is read from the bottom note upwards to the top note.



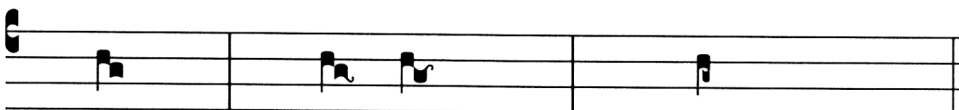
PUNCTUM: normal augmented liquescent diminished liquescent



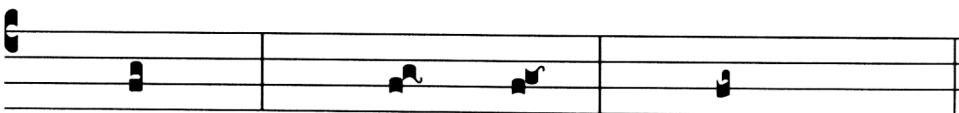
VIRGA: normal STROPHA: normal augmented liquescent



ORISCUS: normal PES QUASSUS (augmented) SALICUS PRESSUS

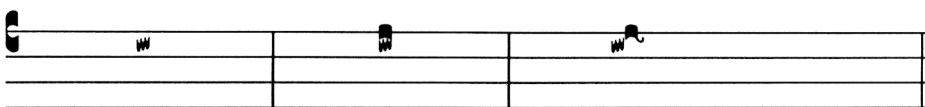


CLIVIS: normal augmented liquescent diminished liquescent

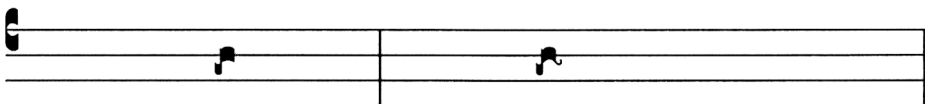


PODATUS: normal augmented liquescent diminished liquescent

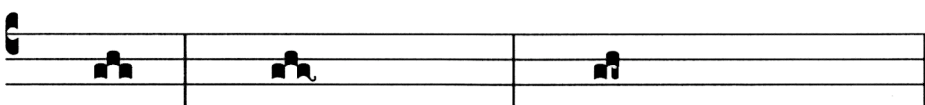
The *oriscus* note indicates a tension toward the note that follows, a note that is important in and of itself, or is a structural pitch (e.g.: an F or a C). The augmented liquescent forms began appearing with the publication of the *Liber Hymnarius* in 1983.



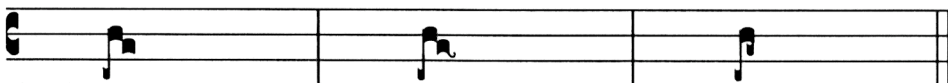
QUILISMA: normal QUILISMA PES (augmented liquescent)



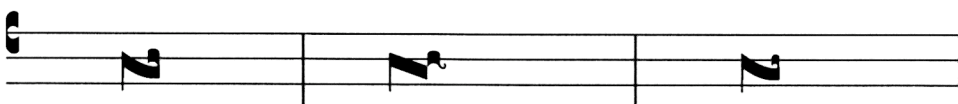
PODATUS INITIO DEBILIS: (augmented liquescent)



TORCULUS: (augmented liquescent) (diminished liquescent)



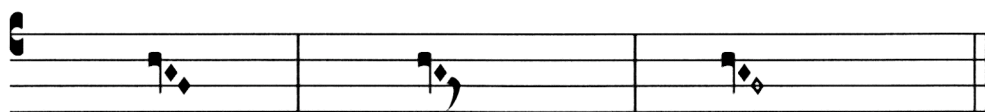
TORCULUS initio debilis:(augmented liquescent) (diminished liquescent)



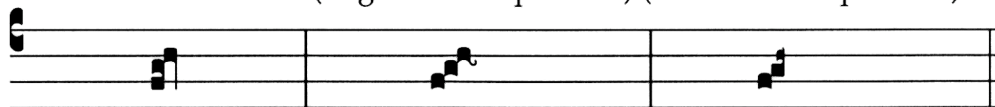
PORRECTUS: normal (augmented liquescent) (diminished liquescent)

The *quilisma* note is a very light and unstable note that functions as a gliding/sliding *legato* to the following higher note that is the goal of the motion. In later Baroque music it was called a *slide* (cf. J.S. Bach, in the first phrase of the 2<sup>nd</sup> movement of the 1<sup>st</sup> Trio Sonata: *al*).

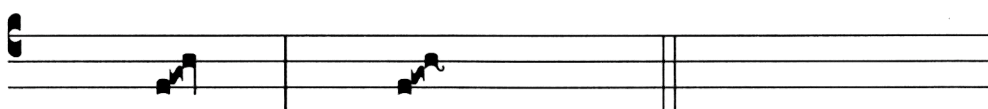
The notes that are called *initio debilis* for the special Podatus and the Torculus designs, indicate very light and quick notes. They function much as *portamento* notes do in *bel canto* singing.



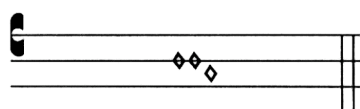
CLIMACUS: normal (augmented liquescent) (diminished liquescent)



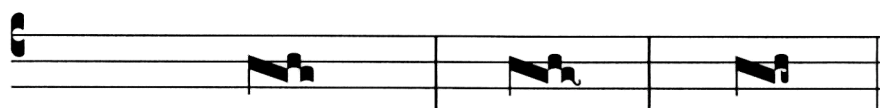
SCANDICUS: normal (augmented liquescent) (diminished liquescent)



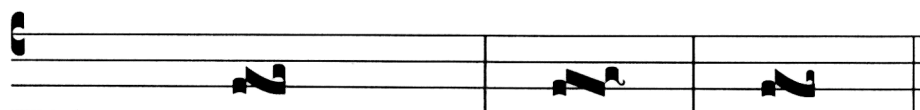
SALICUS: normal (augmented liquescent)



TRIGONUS: normal



PORRECTUS FLEXUS: normal (augmented) (diminished)



TORCULUS RESUPINUS: normal (augmented) (diminished)

The *salicus* now has its own special design, thanks to the use of the new *oriscus* design as the next-to-the-last note of the note group. The *Trigon* also makes use of a new design for its three light, quickly flowing notes.

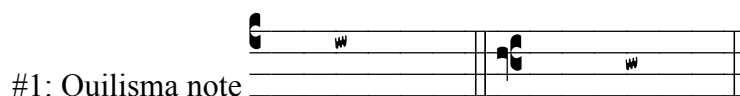
## The Vertical Dimension

## Of Gregorian Chant

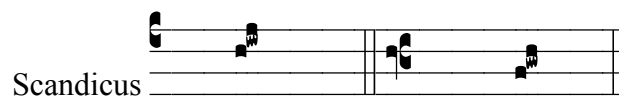
Some 50% of the chant intonations to be found in the original Gregorian chant repertory use pitches F or C for the first word accent of the piece. The cases are almost equally divided between these two pitches. These pitches constitute the higher pitch of the only melodic leap in the pentatonic scale, a leap of a minor third. The remaining intervals are all whole step intervals. In normal speech, one raises the pitch of one's voice on an important word, or on the syllable of a word, for the sake of emphasis. This process is called accentuation. The very word "accent" comes from the Latin *ad cantum*: to sing. The Roman orator Cicero remarked that "in speech there is a hidden song [cantus obscurior] ... because nature has inserted a raised pitch [accentus acutus] into each word."

As in good public speaking, the earliest formulas for chanting a reading included a rising pattern for the beginning of a sense unit, a special pattern for an intermediate pause and an ending pattern for the concluding of a sense unit. As Dom Daniel Saulnier has written: "When one compares the romano-frankish repertory with its roman ancestor, one cannot help but notice the care that the new repertory accords to the musical declamation of a sacred text in the latin language. Moreover, the romano-frankish chant shows an entirely new concern for the construction of phrases: the melodic curve in the form of an arch, for all practical purposes, does not exist in the roman chant, while that concern becomes a canon of composition for the "gregorian." The same holds true for the treatment of words. In the case of both the phrase and the word, the Latin accent is handled in the composition by a melodic elevation." (Cf. *Etude Grégoriennes*, Vol. XXV, 1997, p. 163-165).

It is clear that the pitches E and B, even when they are either the Final or the Dominant of a mode, tend to be drawn into the structure pitch that lies immediately above them. Thus, E tends to be replaced by F and B is drawn into C. It seems that an interval less than a whole step was not a popular melodic interval. Even when it is used, it normally occurs as a light, quickly moving Quilisma note (cf. #1 below), or as in the Easter Vigil Tracts, the recitation on B is drawn up to the C immediately before the next word accent. In fact, the three-note Quilisma Scandicus (cf. #2 below) is normally found spanning the interval of a minor third between either A and C, or D and F.



#2: Quilisma

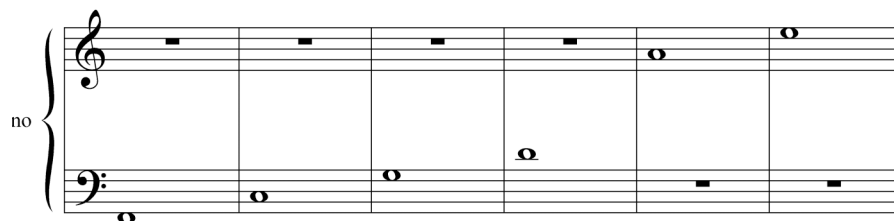


This is the "gapped interval" to be found in a pentatonic scale. This type of pentatonic scale seems to have been the foundational scale for the core Gregorian repertory. The ascending cycle of 5ths F C G D A will produce the pentatonic scale F G A C D. It is precisely these notes that are favored as the pitches to be used for the initial word accent in these intonations. In fact,

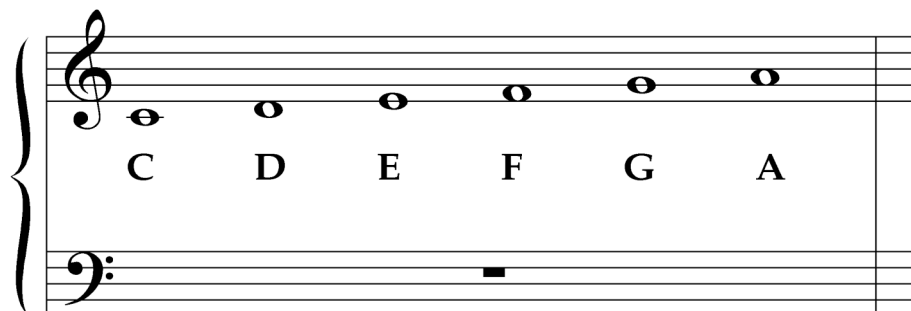
it is more precisely the first two notes of the ascending cycle, F and C, that are the preferred pitches for these accents.

## The Overtone Series

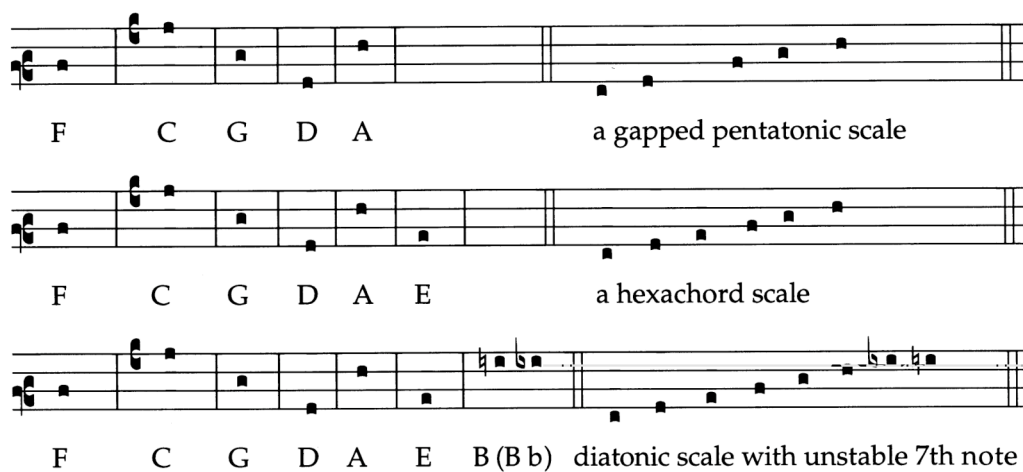
In ascending fifths



The hexachord scale used in Gregorian chant



The Overtone Series in chant notation:



Like the periodic table of chemical elements, the overtone series is a part of creation's order – given, enduring, and constant. Among the musical systems of the world, by far the most common divisions of the octave are into five, seven, or twelve intervals. The 5<sup>th</sup> is an interval by which the Shofar summons the religious to Jewish festival. It was the first harmonic interval allowed in medieval Christian music. These primal uses of the 5<sup>th</sup> are not accidental. The third partial, and therefore the interval of the 5<sup>th</sup>, is intrinsic in the overtone series generated by almost every periodic tone that sounds. The resonance of medieval stone chapels and churches must surely have played a role in the introduction of the 5<sup>th</sup> into Christian liturgical music. The 5<sup>th</sup> is always in the air around singers, requiring only a resonant building to render it audible. In some buildings one can hear an echo that returns the complex of pitches that comprise spoken language as a distinct intonation on a single musical tone. One is led to wonder whether this acoustical phenomenon might have influenced the origins of single-tone chanting or “cantillation” in certain religious traditions and subsequently the development of the rich variety of psalm tone formulas in both the Eastern and the Western Christian chant traditions.

Thus our basic set of eight Gregorian psalm tones are based on some fundamental laws of the physics of sound. The interval relationships between their reciting tones and their final pitches reflect these fundamental laws. Their ascending intonation patterns to the recitation pitch and descending cadence patterns to the Final of the mode reflect a basic law of rhetoric and good public speaking. Other basic laws of rhetoric and good public speaking are reflected by the nuanced variations of duration, intensity and tempo indicated by the early chant notations. Paul Hindemith in his book, *A Composer's world*, summarizes the principles involved here. He states: “the intervals which constitute the building material of melodies and harmonies fall into tonal groupings, necessitated by their own physical structure and without our consent ... it seems to me that attempts at avoiding them are as promising as attempts at avoiding the effects of gravitation [for ballet dancers].” Mathematics has a vast universal vocabulary. Music, on the other hand, has a universal grammar expressed in a myriad of cultural vocabularies.

## **The universal grammar of music as expressed in Gregorian chant**

The principle structure pitches for the eight Gregorian modes are an expression of one of these universal rules of musical grammar. That rule of musical grammar is expressed in the primacy of the interval of the Perfect fifth. Each of the so-called authentic modes (i.e.: the odd-numbered modes, 1st, 3rd, 5th and 7th) has their two basic structure pitches (i.e.: the Final and the Dominant) spanning the interval of a Perfect fifth. In other words, the reciting or Dominant pitch of the composition is a Perfect fifth above the Final of the piece.

The so-called Plagal modes (i.e.: the even-numbered modes, 2nd, 4th, 6th and 8th) show another universal law of musical grammar. Gregorian chant scholars call it the law of the cadential third. These Plagal modes share the same Final with their authentic mode counterparts: D for modes one and two; E for modes three and four; F for modes five and six, and G for modes seven and eight. All four of these Plagal modes originally used the interval of the third above

that shared Final as their recitation and Dominant pitch. Only later did modes four and eight have their Dominants move up to the interval of a fourth above their Final. The type of third that lies above the Final and the interval below the Final determine to which of the four basic categories of modes a given piece belongs. The use of the whole-step or the half-step interval below the Final of the Source mode C determines whether the mode will be the Lydian (mode V or VI) or the Mixolydian (mode VII or VIII) mode in the Carolingian modal system.

Along with the universal structure pitches F and C, each of the eight modes have their **Final**, their **Dominant** and the **Cadential Third** above that Final as their principal structure pitches.

### **The modes and the melody**

Gregorian pieces terminate with four possible notes, the Finals of the pieces: D, E, F, and G.

### **The four characteristics of musical modes**

#### The Scale

A scale can have weak degrees and strong degrees. It can function differently when it ascends and when it descends. As an example, the Quilisma is never used for a descending melody.

#### The hierarchy of scale degrees

Some are strong and attract nearby degrees. Some are weak and are attracted by degrees either above or below them.

#### The formulas

These are groups of notes, melodic series that occur on a regular basis. They signal the moments of the discourse: beginning, conclusion, recitation, or provisional punctuation.

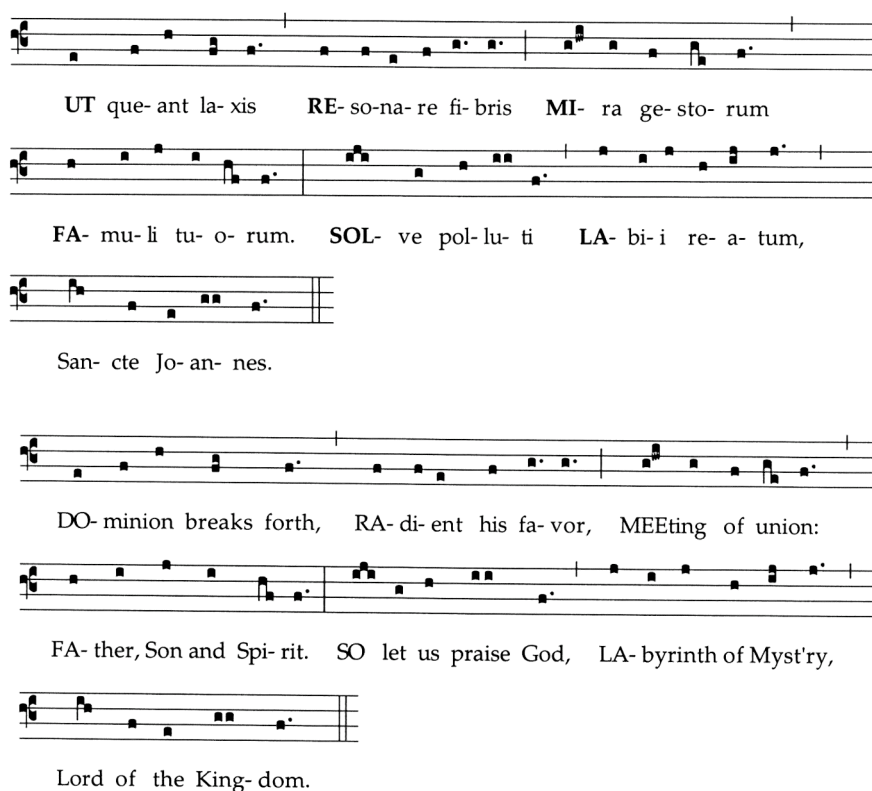
#### The ethos

This is the most difficult to describe. Yet “you know it when you hear it!”

### **1. The Scale**

Guido of Arezzo needed only six notes in the scale of his time. Thus he could use the hymn *Ut queant laxis* to teach that scale.





UT que-ant la-xis RE-so-na-re fi-bris MI-ra ge-sto-rum

FA-mu-li tu-o-rum. SOL-ve pol-lu-ti LA-bi-i re-a-tum,

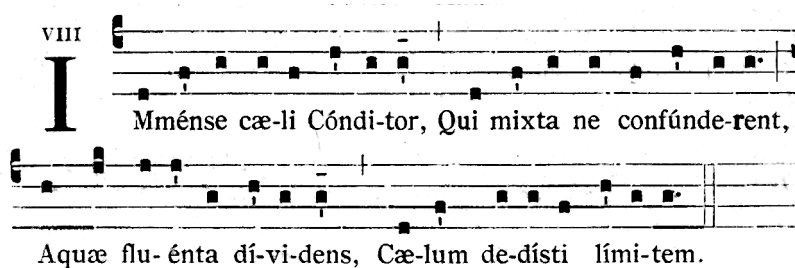
San-cte Jo-an-nes.

DO-minion breaks forth, RA-di-ent his fa-vor, MEEting of union:

FA-ther, Son and Spi-rit. SO let us praise God, LA-by-rinth of Myst'ry,

Lord of the King-dom.

However, the scale that is common to almost every culture has only five notes. An example of this is the hymn *Immense caeli conditor*:



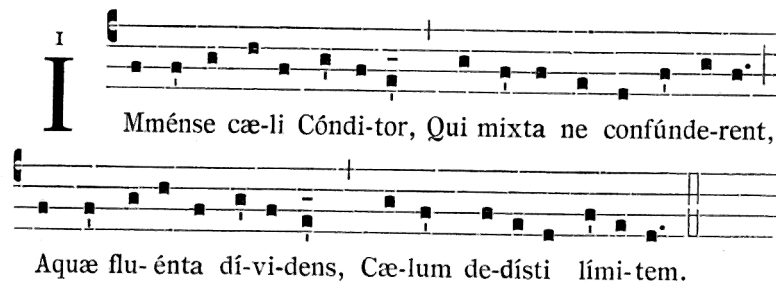
VIII

I

Immense cæ-li Cōndi-tor, Qui mixta ne confūde-rent,

Aquæ flu-énta dí-vi-dens, Cæ-lum de-dísti lími-tem.

Here is a melody more limited than that proposed by Guido of Arezzo. It does not have a semitone. This is something that occurs frequently in the chant repertory. The Communion for Christmas Midnight Mass: *In splendoribus* (GT 44) and the *Tu es Petrus* for the Feast of St. Peter on February 22<sup>nd</sup> (GT 550). These pieces all have a basic scale: C D E F G A, with another C at the octave above. The Gradual for the Feast of the Epiphany (GT 57) was sung at St. Gall in the years 920-930 with a scale of F G A C D E that almost always avoided the semitone. When the semitone does appear, it is used as an ornament: B D C C. Only the C is important. The B is just an ornament.



This C mode setting of the same hymn text predates the Carolingian eight mode system. It has been transposed from C to F. The punctuation of the first phrase descends to the semitone below. The second phrase remains on the structure pitch. The final phrase descends to the minor third below.

## 2. The hierarchy of the degrees: their function

### The declamation degree

The primary degree is that of declamation, the proclamation. We call it the Dominant, the Tenor, that on which one sings the word. It became of interest in chant studies only in the 20<sup>th</sup> century!

### The punctuation

The second function is that of the punctuation. When one arrives at the end of a word, an incise, or a phrase in the language, one usually lets the voice descend. The Gregorian composers respected this procedure. When one arrives at the end of a phrase one descends in pitch.

In a particular piece there can be a number of recitation pitches, a number of dominants of various kinds and a number of punctuations. The same scale degree can at different times be either the dominant or a punctuation.

**An example: the degrees of the Introit *Iustus est* (GT p.332).**

**HEBDOMADA VIGESIMA TERTIA**

*Ps. 118, 137, 124 et 1*

L 456  
E 324

IN. I  
RBAKS

E = an ornament of D

D = exceptional use as a Tenor

C = Tenor in a modal modulation at the 5<sup>th</sup> and an ornament of A

B = an ornament of A on the way to C

B<sup>b</sup> = an ornament of A on the way to F

A = the primary reciting pitch; also a punctuation in a modulation to the 5<sup>th</sup>

G = used as a passing tone

F = a Tenor and also used as an intermediate punctuation

E = used as an ornament of F and of D

D = the final punctuation and also an ornament of the A (Cf. the intonation)

### Guide to Pronunciation of Liturgical Latin According to Roman Use

## Syllables

There are as many syllables in Latin words as there are vowels or diphthongs.

In the division of words into syllables:

1. A single consonant goes with the preceding vowel.
2. Division is made between double consonants, and each of the consonants must be sounded clearly, e.g.: bello = behl-loh, *not* as in the English word "bellow."
3. If two or more consonants are between two vowels, the division is *generally* made after the first consonant, e.g., mag-is-ter. Exceptions are: (a) if the last consonant of the group is h, l, or r, the last two consonants go with the following vowel, e.g., pa-tria. (b) Compound words are divided into their original parts, e.g., de-scen-do. (c) x goes with the preceding vowel, e.g., dux-i.

## Vowels

1. a as in father: Ma-ri-a = Mah-ree-ah.
2. e as in met: Chris-te = Krees-teh. Avoid the diphthong sound ay-ee as in "stay."
3. i as in marine: Fi-li-i = fee-lee-ee.
4. y is the same as i: Ky-ri-e = Kee-ree-eh.
5. o as in for: cor-po = kawr-poh; no-mi-ne = naw-mee-neh.
6. u as in moon: lu-na = loo-nah. Avoid the diphthong sound ee-oo. When u is preceded by q the combination qu is pronounced kw as in square: qui = kwee.
7. When two vowels come together each vowel is pronounced, except in diphthongs ae and oe. In singing, the first vowel is sustained and the second vowel is sounded on passing to the next syllable: a-it = ah-eet.

## Diphthongs

1. ae and oe are pronounced like e: sae-cu-lum = seh-koo-loom.
2. au and eu are pronounced as a single syllable, but each vowel must be distinctly heard. In singing, the first vowel is sustained as in other combinations of two vowels: la-u-da = lah-oo-dah.

## Consonants

1. b, d, f, l, m, n, p, and v are pronounced the same as in English.
2. c before e, i, y, ae, oe is pronounced ch as in church: coe-lum = cheh-loom; otherwise, c is pronounced k as in can: sa-crum = sah-kroom.
3. cc before e, i, y, ae, ce is pronounced t-ch: ec-ce = et-cheh.
4. ch is pronounced as k: che-ru-bim = keh-roo-beem.
5. g is soft before e, i, ae, oe, y, as in generous: ge-mi-nus = jeh-mee-noos; otherwise, g is hard, as in get: ga-rum = gah-room. The word gigas contains both sounds: jee-gahs.
6. gn is pronounced as ny in canyon: a-gnus = ah-nyoos.
7. h is mute, except in mi-hi = mee-kee, and in ni-hil = nee-keel.
8. j is pronounced as i or y: e-jus = eh-yoos, or ju-bi-lus = yoo-bee-loos.
9. q is always followed by u and another vowel and is pronounced as in square: quam = kwahm; qua-lis = kwah-lees.
10. r is slightly rolled on the tongue and is never given a hard sound such as "ar."
11. sc before e, i, ae, oe, y, is pronounced sh as in shed: de-scen-dit = deh-shehn-deet.
12. th is pronounced t: ther-ma = tehr-mah.
13. ti is pronounced tzee when followed by another vowel and not following s, x, t: gra-ti-a = grah-tzee-ah.
14. x is pronounced ks as in vex: ex-cla-mat = eks-klah-maht.

15. xc before e, ae, oe, i, y is pronounced ksh: ex-cel-sis = ek-shel-sees; xc before other vowels has the hard sound of ksk: ex-cus-so-rum = eks-koos-saw-room.
16. z is pronounced dz: za-mi-a = dzah-mee-ah.

Some rules to be Observed in Chanting as put forth by the Monks of Solesmes: the principles for chanting flow out of the polished matching of a sacred text with a Gregorian melody. For that reason whoever gives attentive effort to Latin pronunciation in singing, by that very fact already possesses very many of the requisites for performing Gregorian chant properly. [An excerpt translated from the Preface to the *Liber Hymnarius* (1983)].

## Gregorian Chant is “Sung Speech.”

### The Vertical dimension

1. **The recitation pitch** (or “dominant”) corresponds to the optimum pitch level used by good speakers for the normal proclamation of a sense unit in a text.
2. **Intonation patterns** in chant correspond to the rising patterns used by speakers at the beginning of a sentence.
3. **Cadence patterns** in chant correspond to the dropping pitches used by speakers at the end of sentences and especially at the end of a major section of a text.

### The Horizontal dimension

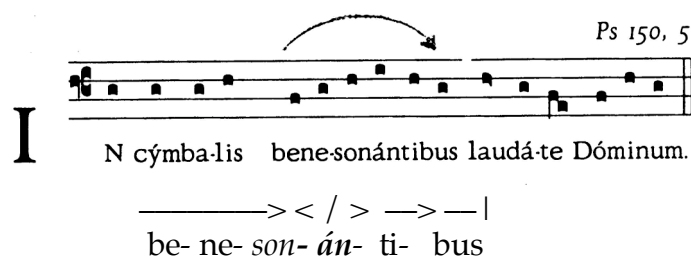
1. The **rhythm** and **tempo** of a phrase in chant corresponds to the rhythmic flow of speech used by a good public reader.
2. **Pretonic** syllables tend to flow more or less rapidly toward the tonic accent of a word or a phrase (e.g.: a-nun-ti-á-vit).
3. The **Tonic** accent of a word or a phrase contains all the energy and momentum for all the syllables that follow it (e.g.: Dó-mi-nus).
4. **Post-Tonic** syllables are carried by the energy of the preceding Tonic accent syllable (e.g.: Dó-mi-nus).

5. **Final** syllables dissipate the remaining energy from the Tonic accent and bring the forward momentum to a stop (e.g.: Dó-mi-nus). A common example of this phenomenon is that of letting a car coast to a stop at a stop sign.

Some 70% of the chants in the core repertory begin with one or more **Pre-Tonic** syllables! Among the other 30% that begin with an initial Tonic accent, many of these are notated with quick notes that lead to the principal accent of the phrase itself. **Anacrusis** is the norm!

### Syllabic Value: Determined by the verbal context

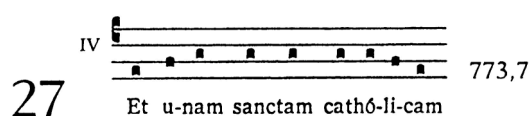
Although each syllable of the word *benesonantibus* has only a single square note, each syllable has a different value and function in the word:



The first three syllables are pre-tonic syllables that pick up speed and volume as they accelerate toward the accented syllable. After this buildup, the accented syllable now contains a great deal of energy and volume/duration. This energy and momentum carries through the next syllable, an intermediate post-tonic syllable. The final syllable of the word then absorbs the remaining energy to bring the forward momentum to a closure at the end of the word before moving on again with the following words (*laudáte Dóminum*). The melody forms a Roman arch over the word, a hallmark of the Gregorian chant style of composition. As Dom Daniel Saulnier states: "... the romano-frankish chant shows an entirely new concern for the construction of phrases: the melodic curve in the form of an arch, a ... concern [that] becomes a canon of composition for the 'gregorian'. The same holds true for the treatment of words. In the case of both the phrase and the word, the Latin accent is handled in the composition by a melodic elevation. Grammar has regained all its prerogatives over the music and finds itself elevated as the *custos recte loquendi* (the guardian of right speech)."

The value of each of the square notes in the following example is determined by the value and function of its syllable and the position of that syllable in the structure of

the phrase. Once again, note the perfect Roman arch formed by the melody of the phrase:



Cf. *Graduale Triplex*, p. 773, line 7.

Speak each of the following three units separately. Expand the syllable in bold type as if it were an expanding balloon by speaking the syllable as you draw your hands apart as if expanding something.

First unit: Et **u**-nam

Second unit: **sanc**-tam

Third unit: ca-**tho**-li-cam

Speak the entire phrase by expanding the accents indicated in bold type and then fading away on the syllable(s) that follow. Make a slight break in sound between each of the units.

Complete phrase: Et **u**- nam — **sanc**- tam — ca- **tho**- li- cam

Now return to sing the melody as given above from the *Graduale Triplex*, p.773, line 7. Sing the entire phrase:

- 1) by making the pre-tonic word *et* to lean toward the next word;
- 2) by increasing the intensity of your voice on the accented syllables;
- 3) by relaxing your voice on the following syllable(s) of each word and lengthening them enough to allow the energy from the accents to be dissipated. The greatest dissipation should be reserved for the final syllable of the last word.

The syllabic articulation of consonants already enters into play at the end of a syllable and not just at the beginning of the next syllable. The present rules for syllabification frequently stand in contrast to this and therefore are not always to be taken as a model for singing chant. The typographical rules of the Latin liturgical books give the following divisions: *o-mnes gen-tes*; *Do-mi-nus*. For speaking and singing chant, however, one should do the following:



In the art of speaking and singing in this manner, as it is also described in the old neumed manuscripts, lies the secret of *legato* singing. When the syllables follow one another and are also chained together, the *legato* automatically occurs. The movement of the oratorical rhythm naturally orientates in the direction of the final syllable. The excessive force that unfortunately is frequently given to the initial syllable, constitutes a major obstacle to the *legato*. If one avoids this initial force, all harshness also disappears. The pronunciation and the singing of the words of the text become easy and supple.

VIII

AM 67

Bonum est confiteri Domino

/ \* / / / \*

1 2 3 4 5 6

Distinction Cadence

*It is good to praise the Lord.*

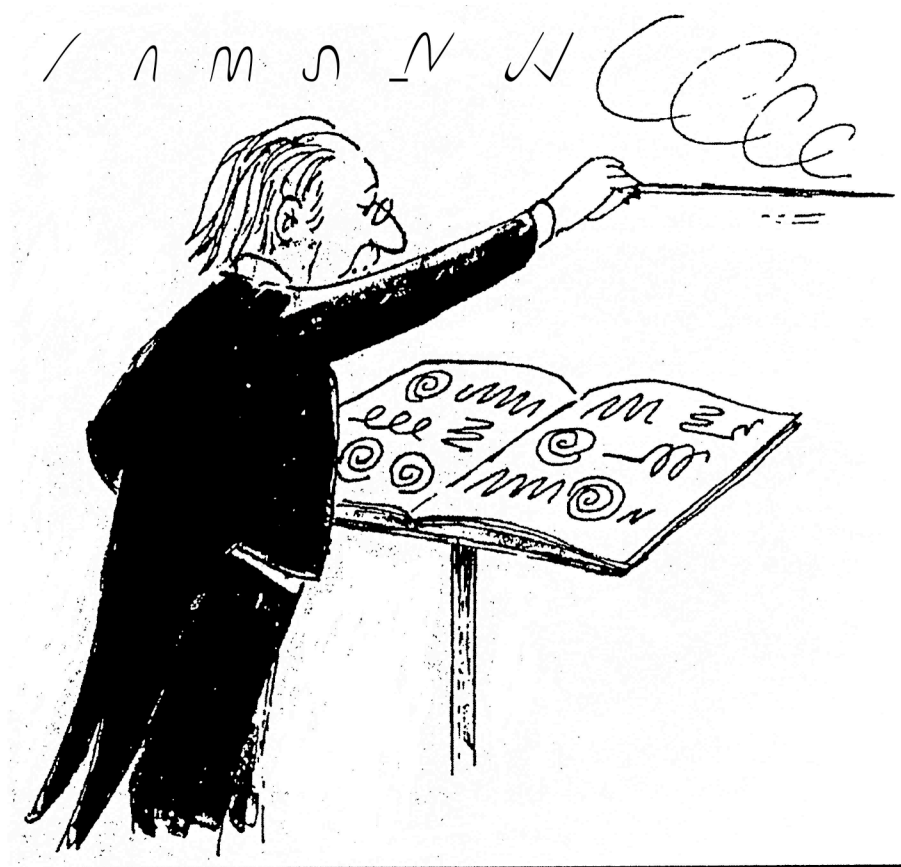
- 1: Accented articulation at the beginning;
- 2: rhythmic distinction with a new beginning without articulation on the next syllable or note (= 3);
- 4,5: rhythmic pivot points;
- 6: cadence.

Speak the phrase: **Bo-** num est\_\_\_ confiteri **Domino**\_\_\_.

Make sure that there is enough energy on the word accents to carry the sound to the next word accent (e.g.: conf**ite**ri **Dom**ino). Be sure that there is enough energy in the sound to continue the legato sound to the very end of the dash at the end of the phrase units.

Now sing the melody with the same rhythm as when it was spoken.





Conductor's signs for conducting and singing Gregorian Chant

"Other than the obvious obligation of paying attention to the meaning of the words, the singer need only follow the neumes step by step. They will guide [the singer] along as if 'by the hand' [the voice following the gesture of the choirmaster's hand, or the copyist's tracing of the neumes onto the parchment.] The early notations have been called 'chironomic,' [Greek for 'hand sign'] and the term is fully justified. ... The margin left to the singers for interpreting the chant is really quite large. However, there can be no authentic expression of the chant if the objective indications provided in the manuscripts are contradicted.


...The meaning of the words and the character of the musical composition, its length and range, with the vocal demands it makes on the singers, as well as many other factors, must all be taken into consideration when choosing the most suitable pitch, tempo and expression for any given piece." [Eugène Cardine, *An Overview of Gregorian Chant*, Tr. by Gregory Casprini (Orleans, MA: Paraclete Press, 1992), p. 46-47].

John Stevens [*Words and Music in the Middle Ages* (Cambridge, England: Cambridge U. Press, 1986) p. 273.] tells us that: "the function of the notation was principally to guide the singers in adapting language to melody, and in giving the right sounds to the melodic turns. The earliest notation . . . is directly related to sentence punctuation, the function of which was to help

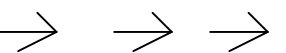


the reader bring out the sense of a text as he read it aloud. Notation was similar to punctuation: it did its work by marking off the sense units of the text.” Leo Treitler [*Early Music History*, Vol. 4, pp. 135-208] concludes his article on the origins of music writing by saying: “All Western notations in the beginning represented speech inflection. Either the notational symbols are the written syllables of speech themselves (as in the *Musica enchiriadis*, c. 900 AD) or they are written in the closest coordination with syllables. ... the earliest specimens are notations closely tied to syllables in syllabic or neumatic settings.” I would only add a summary sentence: in the beginning was the WORD (spoken, or sung); and the WORD was made visible — by the nod of the head, the gesture of the hand, and the flow of the pen.

## Re-tracing the St. Gall Virga and Tractulus

The St. Gall Virga is drawn by moving the hand upward in a diagonal direction from left to right:

 ( a TriVirga, used to produce a repeated vowel sound: <ah> <ah> <ah>.

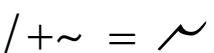




The St. Gall Tractulus is drawn by moving the hand laterally from left to right:

 (lower pitch!);  (quickly);  (lengthened).

In the case of both the Virga and The Tractulus, there is a sense of forward motion produced by these gestures. They give the singer a feeling of an upbeat (i.e.: anacrusis) rather than that of a modern “down beat.” The St. Gall Virga is a direct descendant of the acute accent mark (/) used by speakers to call attention to a rising inflection. The St. Gall Tractulus is a direct descendant of the grave accent mark (\) used by speakers to call attention to a falling inflection of the voice. Since the medieval singer already knew the melody, the Virga and Tractulus were useful only as guides that pointed the singer in the general direction: go up (or, stay up!), or go down.

Where the St. Gall notation uses either a Punctum, a Virga or Tractulus, the Laon 239 notation uses a Punctum ( . ) or an Uncinus.

The Laon 239 Uncinus consists of two elements, a slanted Virga and a hook:

 =  . The Uncinus comes in three basic sizes:    .

The different sizes indicate varying degrees of emphasis and intensity for the notes involved. The St. Gall notation gives only the same size Virga ( // ) or Tractulus ( \_ ) when it is used alone over a syllable, while the Laon 239 notation can indicate at least four different levels of

syllabic value for an individual syllable. It does this by using the Punctum ( . ) for the smallest value and the three sizes of the Uncinus (from small to medium to large) for the others. For this reason, the Laon 239 notation is very useful in determining the relative value of the notes in a syllabic style setting of a chant. Examples of this are to be found in the Communion antiphons *Videns Dominus* and *Oportet te*. The act of re-tracing these four neume designs of Laon 239 gives one a very clear idea of the rhythmic movement of a particular piece of chant.

## Practice in re-tracing repeated notes

Sing a separate “AH” for each repeated note as you re-trace it:

Laon 239 notation: . . . (or when used as Tristropha: ..— ..— ..—)

~ ~ ~ (= singing “filii tui, filii tui”, etc.)

~ ~ ~ (= singing “Veni Domine, Veni Domine”, etc.)

~ ~ ~ (= singing “non confundentur”, etc.)

## Practice in re-tracing a Clivis neume

The Clivis is a two-note neume in which the second note is lower than the first note. It often functions at cadences like a Baroque appoggiatura with an emphasis on the first note and a falling away of intensity into the second note. For this reason, the Laon 239 notation almost always gives the first note with a larger Uncinus in the context of a cadence. Sing a repeated pattern of SOL-FA (G-F) on the single vowel “AH” while re-tracing the following neume designs:

7 7 7 in contrast to the slower: ~ ~ ~

St. Gall uses a smoother hand gesture for both the fast and the slow versions:

^ ^ ^ in contrast to the slower: ^ ^ ^ (the added mark (i.e.: the episema) indicates greater tension and force in making the gesture).

## Practice in re-tracing a Pes neume

The Pes is a two-note neume in which the second note is higher than the first note. In the square notation, the notes are placed directly on top of each other. The bottom square is read as the first note. Sing a repeated pattern of FA-SOL (F-G) on the single vowel “AH” while re-tracing the following neume designs.

The basic Laon 239 designs:

∫ ∫ ∫ in contrast to the slower: ∫ ∫ ∫

The basic St. Gall designs:

✓✓✓ in contrast to the slower: ✓✓✓

Again, St. Gall uses a smoother hand gesture for both the fast and the slow versions.

## Practice in re-tracing a Torculus neume

The Torculus is a three-note neume in which the second note is higher than either the first or the third note of the group. Sing a repeated pattern of FA-SOL-FA (F-G-F) on the single vowel “AH” while re-tracing the following neume designs.

The two basic Laon 239 designs:

∧ ∧ ∧ in contrast to the slower: ~ ~ ~

The two basic St. Gall designs:

∪ ∪ ∪ in contrast to the slower: ∑ ∑ ∑

Again, St. Gall uses a smoother hand gesture for both the fast and the slow versions of the three-note Torculus neume.

## Neumes and the Rules of Rhetoric

By its nature, a Gregorian melody lives by the verbal rhythm; moreover, it assumes from that text, in exact correspondence, the same rhythmic qualities. A “neume” is **all** the notes over a **single** syllable. In order to avoid confusion, it is preferable to use the term “value of notes” rather than “duration of notes.”

A neume derives its “note value” from the syllable, considered in its verbal context:

- 1) The Bivirga on a pre-tonic syllable as an **enlargement** of the sound (GT.264/2):



- 2) the Clivis on a non-tonic (atonic) syllable as a **light** and **rapid** movement (cf. “fī-li-us” and “ho-di-e” in the IN. *Dominus dixit*, GT. 41/3):

The image shows a musical score for the beginning of the Mass. It features a large initial 'D' on the left. The notation is Gregorian chant, with square notes on a four-line staff. The lyrics are in Latin. The score is divided into four systems. The first system starts with 'D' and 'O MI NUS'. The second system continues with 'Fi li us me us es tu'. The third system continues with 'go hó di ē gé nu i té. Ps. Quā re fremu ē'. The fourth system continues with 'runt gentes : et pópu li me di tá ti sunt in á ni a? Ant.'.

Ps. 2, 7. V. 1, 2, 8

L 18  
E 24

O MI NUS \*dī xit ad mē :

Fi li us me us es tu, ē-

go hó di ē gé nu i té. Ps. Quā re fremu ē-

runt gentes : et pópu li me di tá ti sunt in á ni a? Ant.

3) on a final syllable, when it is the arrival point of a melodic movement, the single note neume is always found to be the **augmented** form (cf. IN. *Dominus dixit* above and the single notes used for the last syllable at the end of each phrase),

### Rhythmic characteristics of the basic neume forms

The two notes of the **Clivis** (  $\nearrow$  ) should be produced with a perfect legato, avoiding the error of producing an impluse on each one of the notes. The syllabic articulation occurs naturally on the second note. Therefore, one should avoid putting any emphasis on the first note. Indeed, the first note, without losing its proper syllabic value, should move rhythmically toward the second note, where the verbal-melodic articulation is produced. The same remarks given for the Clivis hold also for the **Podatus**, or **Pes** (  $\swarrow$  ).




The very manner of writing the **Porrectus** (  $\tilde{N}$  ) shows that the three notes should be sung in a legato manner and without intermediate impluses and much less at the attack of the first note. One should give an arsic movement to the neume that leads to the third note, where the syllabic articulation occurs.



Like the porrectus, the **Torculus** (  $\frown$  ) should be sung very legato with an arsic movement toward the third note. Even when the augmented form is used, the motion is still toward the third note.


The **Bivirga** (  $\nearrow\swarrow$  ) and the **Trivirga** are not begun with full sonority or with a static force. Each note is repercussed. They should be sung with a progressively increasing sonority that gives a sense of forward melodic motion.

The **Stropha** (bi- or tri-) (  $\text{〰}$  ) are sung with separate repercussions that are light and give a sense of forward motion. These repeated notes (virga, or stropha) usually occur on one of the two strong pitches of the pentatonic scale: either C or F. In a resonate space (e.g.: a medieval

church), these rapidly repeated notes take on the role of amplifying a sound by resonate reverberation. Modern electronic music uses a “reverb box” to overcome the “dry” acoustics of modern buildings to accomplish the same effect!

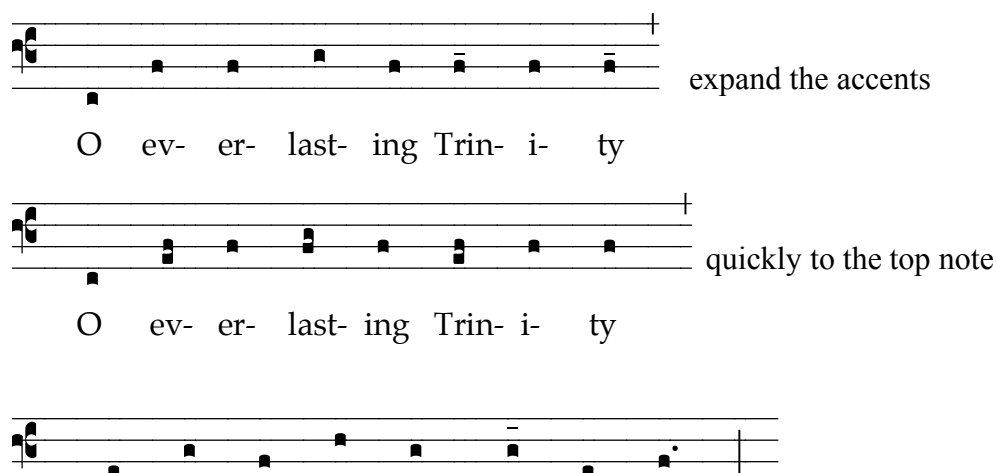
The **Oriscus** (  ) is a grammatical sign for a contraction. Used melodically, it signifies that a note is to be “pulled” or attracted to the note that immediately follows it (either higher or lower). That following note is usually at the distance of a semitone. The **Pressus** (major and minor) (  ) and the **Virga Strata** (  ) are examples of melodic movement being “pulled” to a lower pitch that follows.

The **Salicus** (  ) is an ascending group of three or more notes that uses the Oriscus for the penultimate note. The top note is the most important note, to which the Oriscus is “pulled.” The last (top) note of the Salicus marks, among other things: 1) a textual or melodic accent; 2) an important structural note or 3) the preparation of a verbal/melodic accent. The **Pes Quassus** (  ) has the same meaning as the Salicus -- its last (top) note is the most important one -- the one toward which the melodic motion is tending.

The **Quilisma** (actually, a question mark!) (  ) is a light, quick note of passage between two notes (usually at the interval of a minor third). Its note value is that of a diminished syllable (e.g.: filii tui). It too, “leans toward” the top note.

All these neumatic elements can be combined to form a single neume group. Remember, **a neume is all the notes over a single syllable**, and that: **The last note before a change of syllable always regains its full syllabic value.**

### AN EXERCISE PIECE IN SINGING THE PES, CLIVIS & PORRECTUS ON AN ACCENTED SYLLABLE



O ev- er- last- ing Trin- i- ty

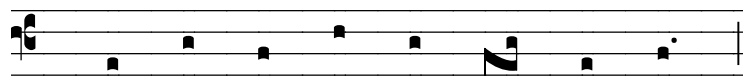
O ev- er- last- ing Trin- i- ty

We soon shall see that day of days

expand the accents

quickly to the top note

move to the third note

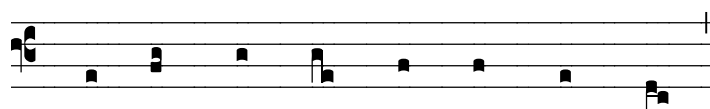


of the Porrectus

We soon shall see that day of days



When all cre- a- tion, born a- gain,



When all cre- a- tion, born a- gain,

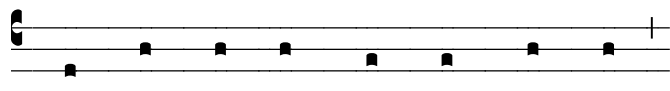
lean to the final note

Sing the first note of the Pes rapidly and lightly, moving quickly to the second note. Do the same for the Clivis over the accent of the word *creation*. (like a *portamento*).

Sing the first two note of the Porrectus rapidly and lightly, moving quickly to the third note of the accented word *day*. (again, a type of *portamento*).

Sing the first note of the Clivis over the accent of the word *again* as an *appoggiatura* leaning into the second note.

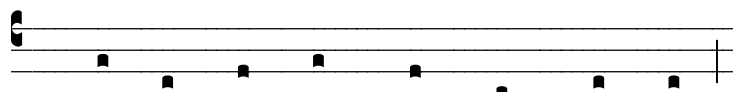
### AN EXERCISE PIECE IN SINGING THE PES AND THE CLIVIS IN DIFFERENT SYLLABIC CONTEXTS



O God of truth, O Lord of Might,



O God of truth, O Lord of Might,



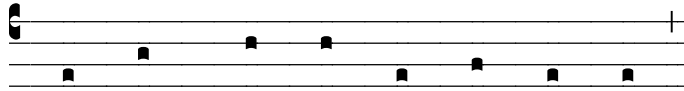
Who or- der time and change a- right,

Lean toward the second note of the Pes over *God* in the phrase: *O God of truth*. Move rapidly through the Clivis over *O* toward the word *Lord*. Do the same for the Pes over the *of* toward the word *Might*.

The Clivis over the word *and*, and the Pes over the syllable *a-* of *aright*, have only quickly moving ornamental value as pre-tonic syllables.



Who or- der time and change a- right,



Who clothe the splen-did morn-ing ray,



Who clothe the splen- did morn- ing ray,



And give the heat at noon of day.



And give the heat at noon of day.

## Cantillation

The Pes over *the* again functions as a rapid pre-tonic syllable. Two of the Clivis neumes dissipate the energy from the preceding tonic accents.

The Pes over the word *the* has the function of a rapid pretonic syllable. The two Clivis neumes also function as rapid pretonic syllables.

Gregorian chant is a particular, stylized, form of heightened speech. It is the solemn proclamation of a sacred text that at the same time, presents an interpretation and a kind of commentary on the text for the listener. For each of the following examples, read the words out loud as if proclaiming the text to a large group of listeners. Use all the basic techniques of good public reading for these exercises.

## Examples of Cantillation

### The Pater Noster

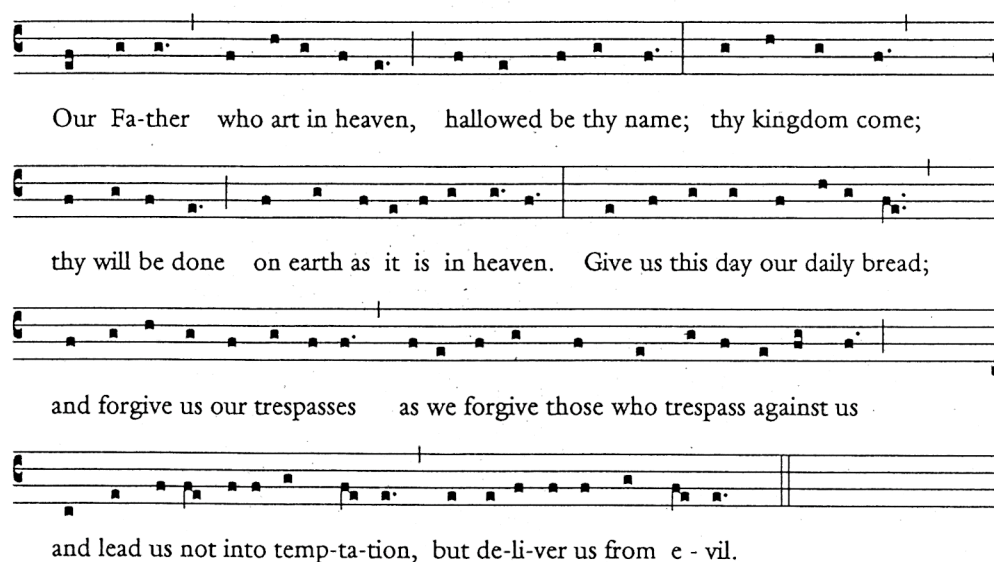




Pa-ter noster, qui es in cæ-lis : sancti- fi- cé- tur nomen  
 tu- um; advé-ni- at regnum tu- um; fi- at vo-lúntas tu- a,  
 sic-ut in cæ-lo, et in terra. Panem nostrum co-ti-di- á-  
 num da no-bis hó-di- e; et dimítte no-bis dé-bi-ta nostra,  
 sic-ut et nos dimít-timus de-bi-tó-ri-bus nostris; et ne nos  
 indú-cas in tenta-ti- ó-nem; sed lí-be-ra nos a ma- lo.

The traditional setting of the Our Father. In the Tridentine Rite, only the Celebrant of the Mass sang the prayer, to which the people responded with the final phrase: “sed libera nos a malo.” Since Vatican II, the entire prayer is to be sung by the entire assembly. The setting is a good example of a “peoples’ chant.”

An English language setting that is based on the original cantillation:




Our Fa-ther who art in heaven, hallowed be thy name; thy kingdom come;

thy will be done on earth as it is in heaven. Give us this day our daily bread;

and forgive us our trespasses as we forgive those who trespass against us

and lead us not into temp-tation, but de-li-ver us from e - vil.

The Sanctus from Mass XVIII:



**S** Anctus, \* Sanctus, Sanctus Dóminus De- us Sá-

ba- oth. Ple-ni sunt caeli et terra gló-ri- a tu- a. Ho-sánna

in excélsis. Be-ne-díctus qui ve-nit in nómine Dómi-ni.

Ho-sánna in excélsis

This Sanctus (transposed to a C clef, instead of the original F clef) is an example of a cantillation with its reciting pitch on B, with an occasional use of C for a climax note. The Final is A. The punctuation uses suspended cadences on B (the recitation pitch) and intermediate cadences on the G below A (the Final as transposed from D).

An English language setting of this cantillation:

Mode 2

H O- ly, \* ho- ly, ho- ly Lord, God of pow-er and might,  
 hea-ven and earth are full of your glo-ry. Ho-san-na in the  
 high- est. Blessed is he who comes in the name of the Lord.  
 Ho- san- na in the high- est.

To avoid the danger of creating a false accent, the original initial pitch (E transposed to B) has been expanded and an upper inflection (functioning as an escape tone) has been added to the accented syllable of the first word. The dotted notes over the word *glory* should not be simply doubled in length, but should be treated as they were when spoken: by slowing down and reducing the volume on the second syllable of the word. This same technique should be applied when these notes are elided over one syllable as in the case of the word *Lord* at the end of the third line.. As a general norm, move quickly and smoothly from the first note of a Pes (e.g.: Ho-**san**-na) or of a Clivis to the final note.

## Psalmody

The earliest form of psalmody consisted in the cantor singing the text “straight through” – *in directum*. In monastic circles, one person sang the psalm while the rest listened, usually in a dark church. The lamentation of Jeremiah is an example of this. It was a sung reading of scripture during the Office of Vigils during Holy Week.

[1]

**I** N-ci-pit Lamentá-ti-o Je-remí-ae Prophé-tae.

A-leph. Quómodo sedet so-la cí-vi-tas plena pópu-lo :

facta est qua-si vídu-a dómi-na Génti-um : princeps pro-

vinci-árum facta est sub tri-bú-to. Beth. Plo-rans plo-

rávit in nocte, et lácrimae e-jus in ma-xíl-lis e-jus : non

The three basic melodic structures are: 1) an intonation (F rising to the A); an intermediate cadence (B<sup>b</sup> – A – G – A at the end of the second line) and an final cadence (A – G – F – GF – F as at the end of the first line). These cadences function as oral punctuation of the text. Do not double the value of the dotted notes. They simply indicate a greater or lesser pause in the proclamation. The melismas found on the letters of the Hebrew alphabet function as punctuation that marks off the major divisions of the text. This was one of the original uses of the melisma (Cf. the Ambrosian Gloria, GT 793).

An early example of psalmody used for congregational singing of the Gloria is that of Gloria XV. The following pages contain both the original Latin setting and an English language setting. First speak the text as if proclaiming it in a large church. Then sing the settings in the same manner. Lean toward the principle accent of each phrase and then begin to relax and get softer as you approach the end of the phrase.

# Gloria (Mass XV), GT 760/7. Based on Source Mode E

It has the structure of a Mode IV psalm tone. It is the only congregational Gloria in the *Kyriale Romanum* that is proper to the Roman Rite.

iv

G Ló-ri-a in excélsis De-o. Et in terra pax homí-

ni-bus bonae vo-luntá-tis. Laudá-mus te. Be-ne-dí-cimus te.

Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus ti-bi

propter magnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex cae-lé-

stis, De-us Pa-ter omní-pot-ens. Dó-mi-ne Fi-li u-ni-gé-

ni-te Ie-su Chri-ste. Dó-mi-ne De-us, Agnus De-i, Fí-

li-us Pa-tris. Qui tol-lis peccá-ta mundi, mi-se-ré-re no-bis.

Qui tol-lis peccá-ta mundi, sú-sci-pe de-pre-ca-ti-ó-nem no-

stram. Qui se-des ad dέxte-ram Pa-tris, mi-se-ré-re no-bis.

Quó-ni-am tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus

Altí-s-si-mus, Ie-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-

ri-a De-i Pa-tris. A-men.

## Gloria XV in English

4. Glo-ry to God in the high-est, and on earth peace to peo-ple of good will.

We praise you, we bless you we a-dore you, we glo-ri-fy you

we give you thanks for your great glo-ry, Lord God, heay-en-ly King,

O God, Lamb of God, Son of the Fa-ther, you take a-way the sins of the

world, re-ceive our prayer. You are seat-ed at the right hand of the Fa-ther,

have mer-cy on us. For you a-lone are the Ho-ly One, you a-lone are

the Lord, you a-lone are the Most High Je-sus Christ, with the Ho-ly

Spir-it, in the glo-ry of God the Fa-ther. A-men.

## Responsorial Psalmody

An example of responsorial psalmody:

VI.

**S**

Urré-xit Dómi-nus ve-re, \* Alle- lú-ia, alle-lú-ia.

Surré-xit. ∇. Et appá-ru- it Simó-ni. \* Alle- lú-ia. ∇. Gló-ri- a

Patri, et Fí- li- o, et Spi-rí-tu- i Sancto. Surré-xit.

An English language setting:

6. THE LORD has tru-ly ri-sen, \* Al-le-lu-ia, al-le-lu-ia!

∇ And has ap-peared to Si-mon.

∇ Glo-ry to the Fa-ther and the Son and the Ho-ly Spir-it.

The alleluia refrain (after the asterisk) is repeated after the verse. The entire refrain is then repeated after the doxology. First, speak solemnly the Latin text and then sing it with the same careful inflection and force. Do the same for the English language setting of this formula.

## Psalmody with an Antiphon

Ant.  
10

**G** E-nu-it pu-ér-pe-ra Ré-gem, cu-i nó-men ae-tér-num, et gáu-di-um

má-tris há-bens cum vir-gi-ni tá-tis pu-dó-re: nec pri-mam sí-mi-lem

ví-sa est, nec ha-bé-re se-qué-n-tem, al-le-lú-ia.

An English language setting of this antiphon:

2 Ant.

**A** new wonder appears on earth to-day: \* to the Virgin's

honor is added a mother's joy as she bears the

e-ter-nal Word. Al-le-lu-ia.

2. Laudate Dominum in sancto ejus; omne quod spirat, laudet e-um.

2. Praise the Lord in his holy place; all that breathe, praise the Lord.

The antiphon is repeated after the singing of the psalm verses.











First, speak expressively the latin text, emphasizing the important words and their accents. Then sing the antiphon and its verse in the same way. Do the same with English language setting of this antiphon and its verse.





## Letters and abbreviations Used in St. Gall and Laon 239

### A. WITH A MELODIC MEANING

Letters used in St. Gall:

	: sursum	= high, higher
	: altius	= higher
	: levare	= lift up
	: ne leves	= do not go higher
	: equaliter	= same pitch
	: iusum vel inferius	= lower
  	: parvum	= a little, a small interval
	: deprimatur	= placed low

Letters used in Laon 239:

	: sursum	= high, higher
 	: humiliter	= lower, downward
	: ne leves	= do not raise
	: equaliter	= same pitch
	: supra	= higher, raise up
	: subjice	= lower

### B. INDICATING EXPRESSIVE VALUES

In St. Gall:

	: celeriter	= quickly, speeding up
	: tenère	= slow down, broaden
	: exspecta	= wait
	: frangor, fastigium	= melodic climax, ring out!

In Laon 239:

c	: celeriter	= quickly, speeding up
τ	: tenère	= slow down, broaden
Δ	: augère	= broaden, enlarge ( between two notes)
η	: nectum	= tightly connected
ητ	: non tenère	= do not hold!
f	: frangor, fastigum	= melodic climax, ring out!

Letters and adverbs added to the preceding signs to nuance the meaning:

m	: mediocriter	= moderately
v	: valde	= greatly
b	: bene	= to do well or fully

### C. SIGNS HAVING BOTH MELODIC AND EXPRESSIVE MEANING IN LAON

√c	: subijce celeriter	= descend quickly
√cη	: multum, quam mox	= descend as quickly as possible
ηcη	: supra celeriter quam mox	= ascend as quickly as possible

### D. ABBREVIATIONS IN SAINT GALL

st	: strictim, statim	= immediately, strictly united
cō	: coniungatur	= close relation between two notes
vmt	: simul	= same (pitch), at the unison
lēr	: leniter	= quietly
vōt	: volubiliter	= energetically
mōt	: molliter	= smoothly
pār	: paratim	= perfectly, completely
pfe	: perfecte	
g̃	: gutture	= with the throat, throatily
k	: clangor	= with a strong voice
fīd	: fideliter	= with security, assuredly

## The Rhythmic interpretation

## of Two-note Neume Designs

### CLIVIS

St. Gall notation

Laon 239 notation

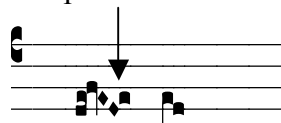


The Clivis neume design can either be a **structural** Clivis or an **ornamental** Clivis.

When used as a **structural** Clivis, the first note has the function of an *appoggiatura*. In the case of a structural Clivis, the preceding melodic context needs to be taken into consideration:

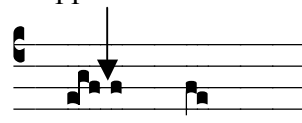
When the preceding note is:

resupinus



De- us

in apposition



De- us

In these two cases, the “appoggiatura function” has moved back to the resupinus note in the first example and to the note in apposition in the second example. In both cases, the rhythmic energy occurs on the preceding resupinus note, or note in apposition, and then moves smoothly through the first note of the Clivis into its final note.

When a structural Clivis is not preceded by a resupinus note or a note in apposition, the first note of the Clivis preserves its function as an appoggiatura and has full syllabic value.

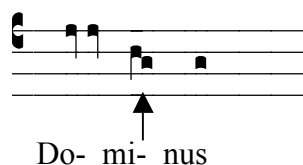
Simple melodic anticipation is an example:



De- us

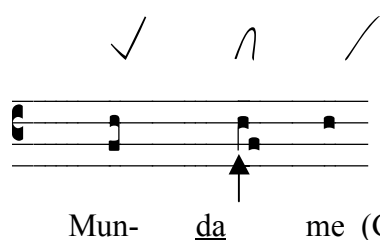
In this case, the first note of the Clivis over the accented syllable of **Dé-us** has the function of an energetic appoggiatura, while the first note of the Clivis over the final syllable (**Dé-us**), indeed functions as an appoggiatura, but now its role is to help dissipate the rhythmic energy and lead the remainder of that energy to the last note of this Clivis.

An **ornamental** Clivis can function as a melodic anticipation:

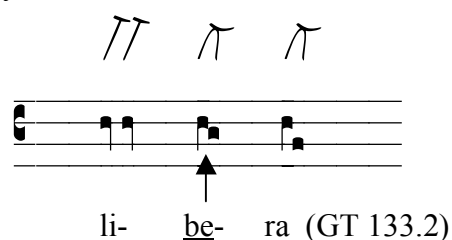


Here, the first note of the Clivis has modal value, while the second note melodically anticipates the note for the final post-tonic syllable.

An **ornamental** Clivis can have either a full structural syllabic value or a lesser one:

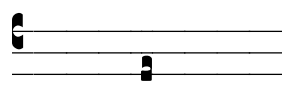


a full syllabic value:



Whether the Clivis is **structural** or **ornamental**, the rhythmic energy moves smoothly –without any new impulse – from the first to the second note.

### PES or PODATUS



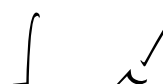
Syllabic value:

### St. Gall notation



less more

### Laon 239 notation



less more

Gregorian composition often uses the Pes as a neume of **accentuation**. In contrast, the Clivis can be considered the preferred cadence neume. The Pes of accentuation generally coincides with the tonic accent of a word. Sometimes, however, one can find a Pes of accentuation on the final post-tonic syllable of a word. Examples are:

In. *Dominus dixit* (GT 41.4) “me-us” (my son!)

In. *Clamaverunt* (GT 450.2) “exaudivit” (the Lord heard them).

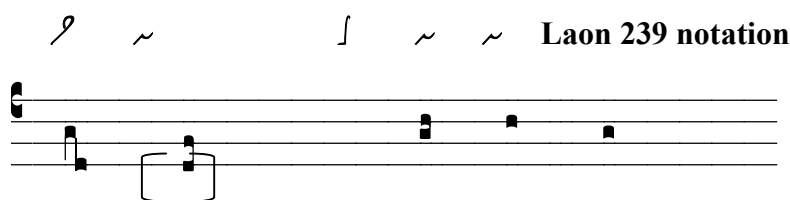
In each of these cases, the added syllabic value of the Pes of accentuation is used to give emphasis to these key words by producing a rhetorical delay at the end of each of these words. The melodic pitches of a Pes of accentuation are modally structural pitches in the composition.

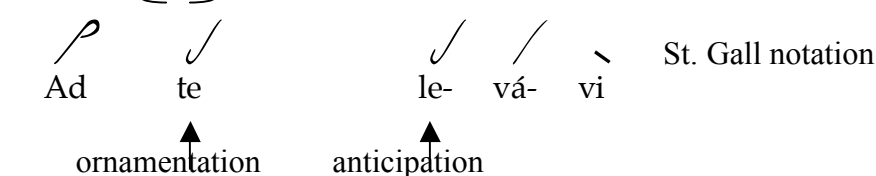
The Pes is also used as a neume of **ornamentation**:

- Of a recitation passage. The first note of the Pes is found on the recitation pitch (cf. All. *Dies sanctificatus* [GT 49.4] “*sanctificatus illuxit.*” The Pes falls on the tonic accent of the two words.
- Of a quasi-recitation passage in the midst of a composition or in a cadential formula. The second note of the Pes is found on the quasi-recitation pitch (cf. *Esto mihi* [GT 275.1] “*esto.*”). The rhythmic energy moves quickly and smoothly from the first note to the second note of the Pes. In this context, the Pes is often found on the intermediate post-tonic and the final syllable of a word. The first note of such a Pes can be found even on a weak degree of the modal scale (cf. *Dominus firmamentum* [GT 290/8] “*Dominus.*” The intermediate post-tonic syllable and the anacrusic pretonic syllables are often ornamented with this type of Pes.
- Of a syllable that anticipates the word accent:  
In. *In excelso throno* (GT 257.1 and 2) “*excélso*” and “*adórat.*”

A Pes that either ornaments or anticipates a word accent is interpreted as having only an ornamental syllabic value:

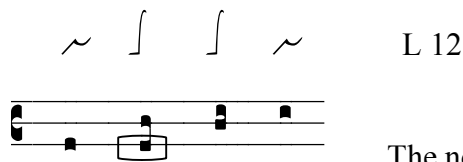
In. *Ad te levavi* (GT 15.1)

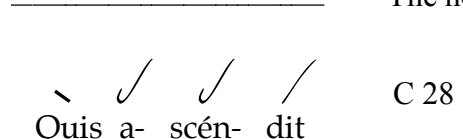

**Laon 239 notation**


**St. Gall notation**  
 ornamentation      anticipation

Sometimes, in certain manuscripts, the Pes of ornamentation loses its first note, especially when it has been anticipated at the same pitch, by the preceding neume.:

Gr. *Tollite portas* (GT 25.5) Verse: “*Quis a-scéndit*”







**L 12**


**C 28**  
 Quis a-      scén-      dit

The note in brackets is not found in the Vat. Edition.

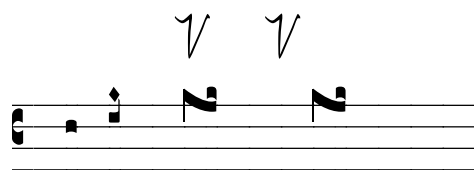
Like the Clivis, the first note of the Pes rhythmically tends toward the second note in a smooth legato, whether it be a structural Pes or only an ornamental one.

### The Rhythmic interpretation of Three-note Neume Designs

PORRECTUS	St. Gall	Laon239	St. Gall	Laon 239
				
Syllabic value =	ornamental		structural	






Whether ornamental or structural, the Porrectus design demands that it be sung in a smooth manner without any initial or intermediate impulses. The melodic flow must tend toward the third note where either a syllabic or a neumatic articulation will occur. The type of syllabic value (ornamental or structural) will depend upon the verbal context:

CO. *Quis dabit* (GT 101.5)



ex- sul- tá- bit Ja- cób,

The verbal context (tonic syllable, intermediate post-tonic syllable, final syllable) and the modal context will determine the interpretative nuances to be used in singing the melodic line indicated by the Porrectus design.

TORCULUS	St. Gall	Laon 239	St. Gall	Laon 239
				
Syllabic value =	ornamental		structural	

The Torculus of **ornamentation** is used in the following verbal contexts:

- that of a tonic accent syllable moving toward the articulation of the final post-tonic syllable:



Audivit Do- mi- nus, (GT 68.1)

- that of an intermediate post-tonic syllable (cf. Dó-mi-ne):



In. Exaudi nos Dó- mi- ne (GT 69.1)

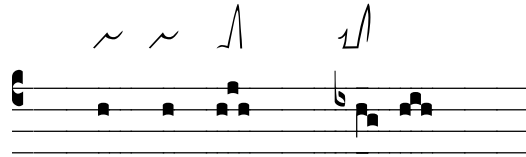
- that of a final post-tonic syllable as a neume that anticipates an accent:  
cf. the neume over the word *nos* in the previous example.

- that of a formula of intonation or re-intonation:



In. Dé- us, in nomine tuo (GT 116.5)

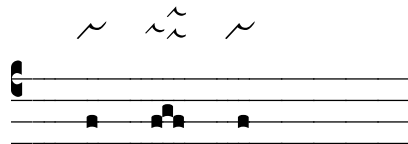
— as the ornamentation of a reciting pitch:



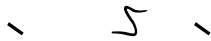
In. Meditatio      \    \    ∩      ∩∩  
cor- dis mé-      i (GT 103.3)

The Torculus of **structural** syllabic value is found in the following contexts:

— in that of a cadential formula:



Dó- mi- nus



— in a formula that uses structural syllabic values:



                    S    ∩  
Dominus Dé- us no- ster (GT 271.6-7)

There are three special contexts in which a Torculus design is found:

- 1) in an intonation or re-intonation;
- 2) on the final post-tonic syllable;
- 3) as an ornamented passage toward a verbal-melodic accent.

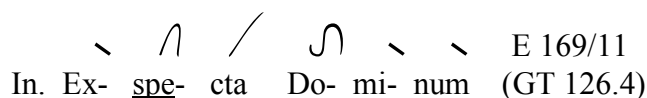
For these three contexts, the manuscripts make use of a common element in their designs: the first note is given a design that indicates an ornament, while the second and the third note are given a “special” design to indicate a structural value for the these notes.



## 1) Torculus of intonation or re-intonation.

It has the following characteristics:

- there is an interval of a third or a fourth between the first and the second note;
- the second note is usually a C or an F;
- the third note descends by a half-step (there are rare cases that use a whole-step) as an ornamental note of the strong pitch (C or F);
- after the Torculus, the melody moves toward the pitch that is higher than the second note of the Torculus (e.g.: C to D, or F to G).

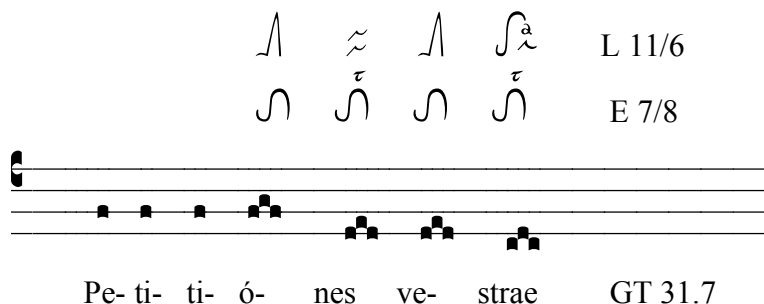


In the *Liber Hymnarius*, the Torculus of intonation is called the “Torculus initio debilis.” For this reason, many codices leave out the first note (cf. the St. Gall notation above). The Vatican edition vacillates between using a Torculus and using a Clivis.

Having a diminished value, the first note should be sung lightly and lean toward the second note. Taken together, the second and third note produce an ornamentation of the structure pitch (C or F).

## 2) The Torculus of articulation on the final syllable of a word

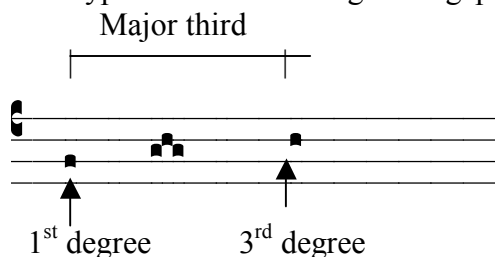
For the most part, it concludes a small melodic-verbal entity. It is usually found on the melodic step immediately below a descending melody. As in the case of the Torculus of intonation, some manuscripts of the West do not give the first note, while those of the East do so. In the following example, taken from the IN. *Gaudete*, the Vatican edition omits the first note in both cases:



In the interpretation of this passage, one has to remember that one is in the presence of a cadential Clivis that is preceded by a weak sound. That weak sound has the function of smoothing the attack of the first note. The Torculus design then functions as a kind of “prepared appoggiatura” at the end of the word and/or the phrase.

### 3) The ornamental Torculus leading to a melodic-verbal accent.

This type of Torculus bridges the gap between the interval of a major third in the melody.



The following example shows the formula used for the word *Misereris* and then elided for the word *nihil* in the same piece:

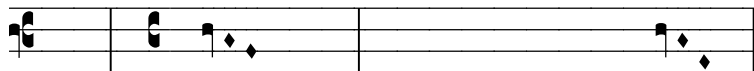
~	Ω	~	~	/	~N	≈	L 37/5
\	s	/	/	/	↑wN	^	E 93/4-6

Mi- se- ré- ris [ . . . . . ] et ni- hil (GT 62.1)

The interpretation calls for conducting the rhythmic flow forward toward the accent of the neume that follows the Torculus. The first note is weak and has only an ornamental value, while the second note has a certain amount of importance as a structure pitch. However, it must lead the rhythmic flow onward toward the real goal: the word accent that follows. The entire movement is elided over the accented syllable of the word *nihil*. The use of the Quilisma note for the first note of the Torculus design shows that it is a very weak note.

## CLIMACUS



in St. Gall:

melodic



In Laon 239:

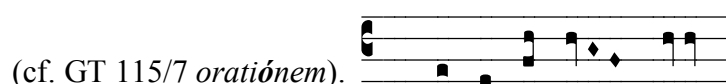


As isolated over a single syllable, the Climacus exists in the Gregorian repertory almost exclusively as a three-note Neume. In the more ancient repertory of the chants for the Mass, the Climacus is found to be a neume of ornamentation that spans the interval of a minor third. Occasionally it involves a disjunctive interval between the second and the third note as seen above in the second example given in square notation.

As seen in the St. Gall and Laon 239 notation given above, the neume can vary from entirely ornamental to entirely structural values for the three descending notes. When the first note is structural (cf. the second example of the St. Gall & Laon notation), it coincides with the verbal-melodic accent of a word or phrase.

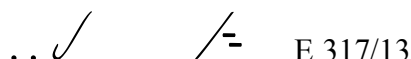


E 151/8-9

(cf. GT 115/7 *oratió-nem*).

... o- ra- ti- ó- nem GT 115/7

When all three notes are structural (cf. the fourth example of the St. Gall & Laon notation), it usually occurs in the context of the final post-tonic syllable and functions as a cadence (cf. GT 294/7 *Christi sui est*).



E 317/13

Christi su- i est GT 294/7

When the Climacus design is used in composition with other neume designs, it can have any of the five different combinations of ornamental and structural values shown above. These will be found to correspond to the verbal-melodic context of the piece.

## SCANDICUS



	1.	2.	3.	4.	5.	6.
St. Gall:						
Laon 239:						

1. An ornamental Scandicus made up of three quickly moving notes.
2. a Scandicus in which the first note is a structure pitch.
3. A Scandicus in which all three notes are structural pitches.
4. A Salicus neume in which the second note is an Oriscus design that leans toward the note that follows.
5. A Quilisma-Scandicus in which the second note moves very lightly and quickly to the final note and is frequently found to be missing in some German manuscripts. Originally, the design was used as a question mark.
6. A Scandicus-Resupinus-Flexus in which only the third note is structural, the remaining notes being entirely ornamental in nature.

It should be evident that for the most part, the square notation is unable to adequately indicate which notes are structural (e.g.: number 3) and which are only ornamental (e.g.: number 1) and which notes are being drawn to the structural pitch that follows (e.g.: numbers 4, 5 and 6), or that flow from a structural pitch (e.g.: number 2 and 6). Hucbald of St. Amand (+930) bears witness to this fact when he states:

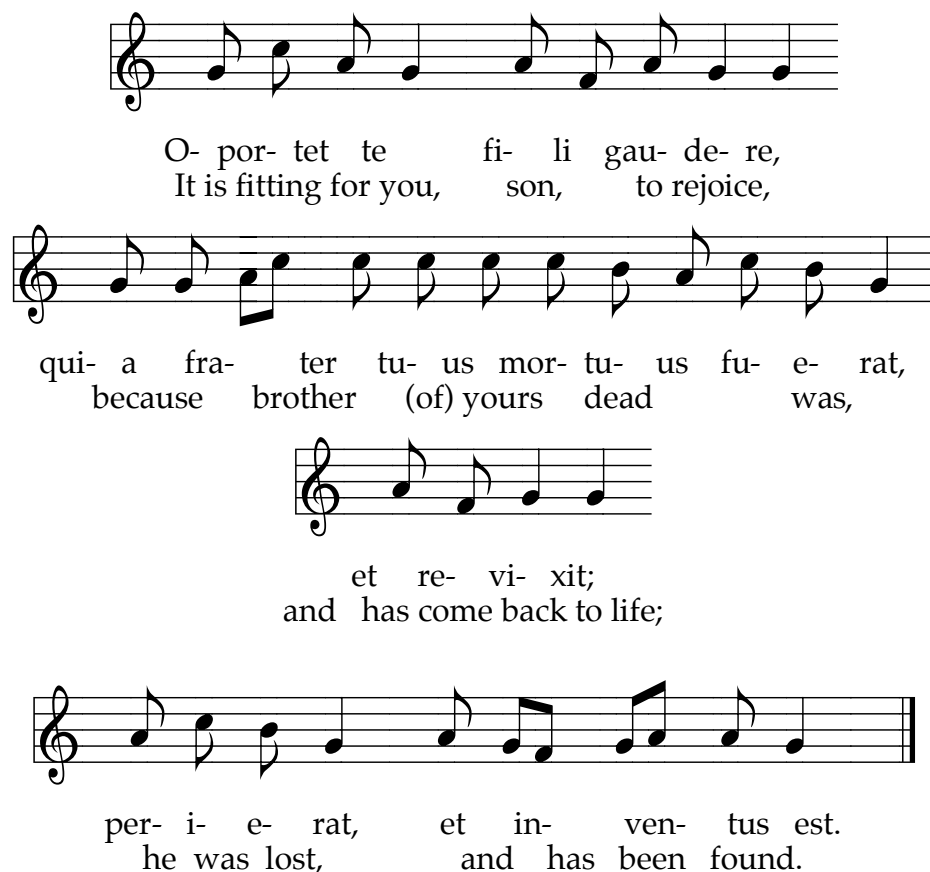
Yet the customary notes [such as the St. Gall and Laon 239 notation] are not wholly unnecessary, since they are deemed quite serviceable in showing the slowness or speed of the melody, and where the sound demands a tremulous [a ‘soft’?] voice, or how the sounds are grouped together or separated from each other, also where a cadence is made upon them, lower or higher, according to the sense of certain letters – things of which these more scientific signs [letters denoting pitch] can show nothing whatsoever.

**Therefore if these little letters which we accept as a musical notation are placed above or near the customary notes [neumes], sound by sound, there will clearly be on view a full and flawless record of the truth, the one set of signs indicating how much higher or lower each tone is placed, the other informing one about the afore-mentioned varieties of performance, *without which valid melody is not created.***

It is now time to put into practice Hucbald’s advice to those who wish to sing Gregorian chant, or any chants based on these stylistic characteristics. The follow pages give two example of how to go about this.

## Two Examples of How to Practice a Chant

The first task of the singer/conductor is to commit to memory the melody of the piece of chant in question. The earliest notation shows us in great detail how to perform the chant, but it does not show us the exact pitches of the melody. At best, these notations merely give us a hint as to the general direction of the melody. It was presupposed that the singer knew the melody by heart. To compensate for what we moderns consider a deficiency, the following transcription in modern notation is given for the Communion Antiphon *Oportet te*:



O- por- tet te fi- li gau- de- re,  
It is fitting for you, son, to rejoice,

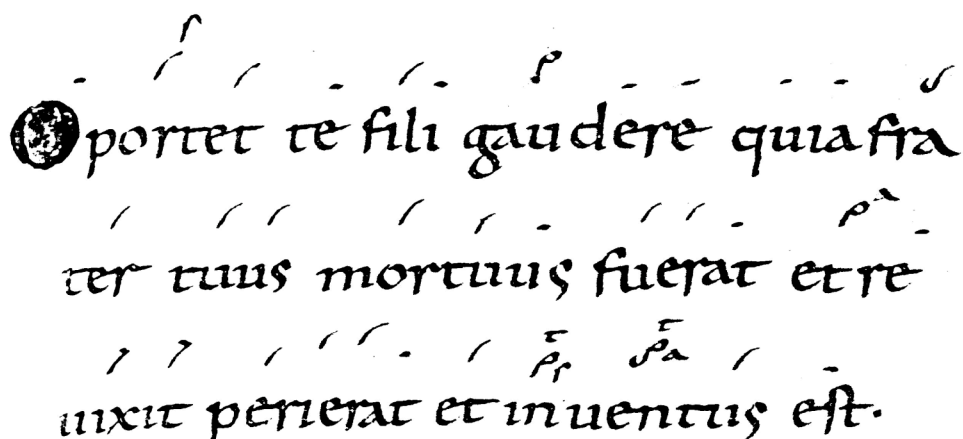
qui- a fra- ter tu- us mor- tu- us fu- e- rat,  
because brother (of) yours dead was,

et re- vi- xit;  
and has come back to life;

per- i- e- rat, et in- ven- tus est.  
he was lost, and has been found.

A late tenth century cantor at the abbey of Einsiedeln would have used the following notation as a reminder of how the piece went. Some letters and added signs

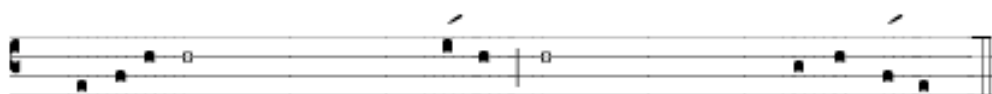
(liquescents and episemas) have been added by the notator to warn the singer of certain potential problems:



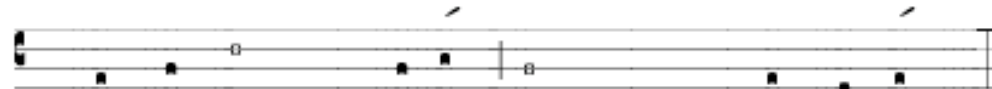
The letter "s" (sursum = higher) warns the singer that the second pitch is higher than one might have normally expected (the interval of a perfect fourth, (G to C). The loop at the end of the Virga over the first syllable of the word "gaudere" allows the singer time to add the "u" of the diphthong before proceeding on to the next syllable. The loop at the end of the Virga over the word "et" has the letter "a" (altius = high) added to it. It warns the singer to stay on the same pitch as the singer adds the "t" sound to the end of the word before going on the next word. The notator has added an episema to the Virga over both of the final syllables of the word "revixit." The added time gives emphasis to the word "revixit" (= he has come back to life!).

Using the three notations as found in the *Graduale Triplex*, p. 95 for the Communion antiphon *Oportet te*, try your hand at choosing which of the two early notations (Laon 239 or Einsiedeln 121) you wish to use at any given point, in interpreting the piece in the most meaningful and musical manner.

This Communion antiphon was alternated with the 8<sup>th</sup> psalm tone:



8. Laudate Dominum in sancto ejus; omne quod spirat, laudet eum.



8. Praise the Lord in his holy place; all that breathe, praise the Lord.

As an aid in getting you started, the following are some observations derived from a comparison of the two early notations. The Laon 239 notation is written above the notes on the staff, while the St. Gall family notation (Einsiedeln 121) is written above the text and below the staff.

- The Laon 239 notation gives carefully nuanced values to each of the syllables for the phrase “Oportet te.” The accented syllable receives the largest form of the Uncinus while the final word “te” receives the smallest one. The accented syllable of the word “fili” also receives the largest form of the Uncinus, while the final syllable receives the smallest one. In this manner, the two key words “Oportet” (It is fitting) and “fili” (son) are brought into relief by the rhythmic and intensity nuances given them, while the word “Oportet” is shown to be the most important of the two words by its melodic position. The entire opening phrase ends with the verb “gaudere” (to rejoice). Both notations use a liquescent neume for the diphthong “gau-” that begins the word. Laon 239, however, uses a two-note Pes (FA-LA) instead of the single-note liquescent Virga(LA) used by Einsiedeln 121. The added note of Laon 239 produces a kind of smooth “portamento” between the two words “fili” and “gaudere.” The Einsiedeln 121 version seems a bit more abrupt at this point.
- The phrase “quia frater ... fuerat,” is set to the traditional Mode 8 psalm tone formula. As a psalm tone pattern, it should be sung lightly and quickly.
- The phrase “et revixit” is set to a simple variation of a Mode 8 cadence. However, by the use of a liquescent neume for the word “et,” Einsiedeln 121 asks that the “and” be carefully enunciated and the continuation to the word “revixit” be given a rhetorical delay. This same notation also adds an episema to the last two syllables of the word “revixit” (he has been brought back to life!) for added emphasis.
- The setting for the phrase “perierat, et inventus est” is a melodic echo of the preceding phrase “mortuus fuerat, et revixit.” Laon 239 uses its large version of the Uncinus for the word “et.” This lengthening of the word “et” produces a very dramatic rhetorical delay before announcing the good news that the son who was lost — has been found.
- As in the case of the word “revixit,” the Einsiedeln 121 notation has given added emphasis to the word “inventus est” (and he has been found!) by the use of liquescent neumes and the added letter “t” (hold out) for the first two syllables (*in-* and *ven-*).

- The Laon 239 liquescent design over the syllable “in” of the word “inventus” makes an excellent director’s gesture for getting the singers to add the “n” to that syllable before moving on to the accented syllable “ven.”
- It should be noted, however, that the first note of the Pes over the syllable “ven-” is a light, quickly moving note in both notations. It provides for a smooth “portamento” movement from the pitch F at the end of the syllable “in” through the G to the actual word accent on the pitch A for the syllable “ven.”
- Laon 239 uses the very small version of its Uncinus for the last word (“est”) of the piece. In this context it is clear that the small size of the Uncinus indicates that the last word is to be sung softly, even though it will receive a great deal of lengthening in order to signal the end of the entire piece.

### **The *Comedite* Communion Antiphon**

An introduction to the role of modality in the performance of Gregorian chant

The Communion antiphon *Comedite pinguis*, provides an excellent summary of the four basic modes: Dorian, Phrygian, Lydian and Mixolydian. By dividing each of these into an authentic and a plagal mode, one arrives at the Carolingian Octoechos. This antiphon also shows the crucial role played by each of the four types of cadential thirds.

### **The *Comedite* Antiphon As found in Einsiedeln 121**



Cō Comēdite pinguia et bibite mul-  
 sum et mittite partes eis qui  
 non preparauerunt sibi sanctus  
 enim dies domini est nolite contri-  
 stari gaudium etenim domini est  
 fortitudo nostra

L457  
 E330

CO. VIII  
 BAKS

C Ōmē-di-te pīngui-ā, \* et bī-bi-te mul-sum,  
 et mītti-te partes e-is qui non praepā-ravē-runt si-bi:  
 sanctus e-nim di-es Dómi-ni est, nō-lí-tē contri-stá-ri:  
 gaudi-um ét-e-nim Dómi-ni est forti-tú-do nō-strā.

2 Esdr. 8, 10

Communion Antiphon for the 3<sup>rd</sup> Sunday, Cycle C  
 GT 268/2; Gregorian Missal, p.441

## Four modes in one

This is an excellent example of the use of modality for setting a specific “mood” for each phrase of the text:

- 1st phrase: the Hypolydian mode (Mode VI) = **quiet compassion**.  
 2nd phrase: the Hypophrygian mode (Mode IV) = **inner longing**.  
 3rd phrase: the Dorian mode (Mode I) = **solemn reassurance**.  
 4th phrase: the Hypomixolydian mode (Mode VIII) = **confidence and strength**.  
 1<sup>st</sup> phrase: “Go, eat rich meat, and drink sweet wine, (6<sup>th</sup> mode)  
 2<sup>nd</sup> phrase: and send portions to those who have prepared nothing for themselves; (4<sup>th</sup> mode)  
 3<sup>rd</sup> phrase: this is a holy day in honor of the Lord; do not be sad; (1<sup>st</sup> mode)  
 4<sup>th</sup> phrase: for the joy of the Lord is our strength.” (8<sup>th</sup> mode)

### The Structural Pitches of the Comedite Antiphon



Co- me- di- te pin- gui- a, et bi- bi- te mul- sum,



et mit- ti- te par- tes e- is qui non prae- pa- ra- ve- runt si- bi :



san- ctus e- nim di- es Do-mi-ni est, no- li- te con- tri- sta- ri :



gau-di - um et- e- nim Do- mi- ni est for- ti- tu- do no- stra.

The cadential third at the end of each line establishes the mode for that phrase:

**First line:** A to F (múl-sum) establishes the Lydian mode. The use of the B<sup>b</sup> establishes it as the Hypolydian mode (mode VI).

**Second line:** G to E (sí-bi) establishes the :Phrygian mode. The use of A and as dominant notes establishes it as the Hypophrygian mode (mode IV).

**Third line:** F to D (con-tri-stá-ri) establishes the Dorian mode. The use of dominant pitch establishes it as the authentic Dorian mode (mode I).

**Fourth line:** B to G (forti-tú-do) establishes the Mixolydian mode. The use of the B natural as an ornamental note over the accent syllable establishes it as the Hypomixolydian mode (mode VIII).

As a practice technique, memorize the melody in the following manner:

- 1) memorize the melody for each word and/or sense unit (e.g.: “Comedite” – “pinguia” – “et bibite” – “mulsum”) and conduct yourself singing each unit by retracing the designs over that word, or word unit, as found in the Einsiedeln 121 manuscript.
- 2) Combine these memorized words into the four basic units of this piece:
  - (1) Comedite pinguia et bibite mulsum
  - (2) Et mittite partes eis qui non preparaverunt sibi
  - (3) Sanctus enim dies domini est nolite contristari
  - (4) Gaudium etenim domini est fortitudo nostra.
- 3) Practice each of the four sections alone until you have a good feel for the mood of that section. Continue conducting yourself with the Einsiedeln notational designs.
- 4) Finally, combine the four sections into a single piece while conducting yourself with the Einsiedeln notational designs.

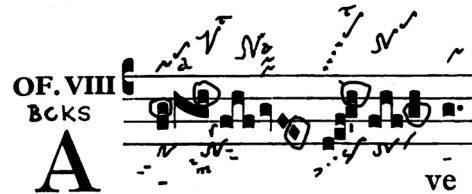
## Larger Neume groupings

In larger groupings of neume elements, the rhythmically and structurally important notes are indicated by three basic kinds of graphic separation:

- 1) Initial** separation has the characteristic of being the point of departure for the melodic movement. It acts like a springboard (cf. GT.20/8):



2) **Median** separation pinpoints the expressive notes contained in a complex series of pitches over a single syllable. These notes can be either “pivot” notes or “articulation” notes that distinguish the secondary phrases of the total neume group (cf. GT.36/7, the “Ave Maria”):

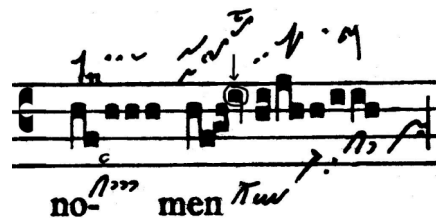


There are three rhythmically significant separations:

- 1) in the midst of a melodic ascent (cf. GT.48/6):



- 2) at the peak of the melodic curve (cf. GT.148/5):



- 3) in the midst of a melodic descent (GT.16/5):



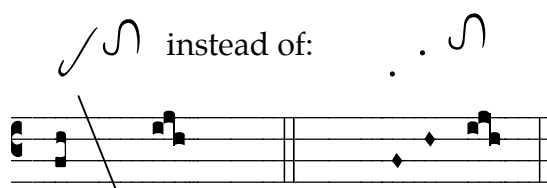
A graphic separation at the base of the melodic curve is neutral.

3) **Final** separation indicates the termination of a melodic movement within an extended neume group (cf. the “ven-tris tui” in GT.37/2):

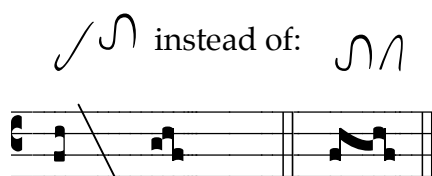


The importance that these graphic separations indicate for the note before the break, may be that of length or of volume, or both. The following examples show how the different groupings of the same set of pitches produce different rhythms. Use your hand to re-trace the neume designs as you sing the pitches.

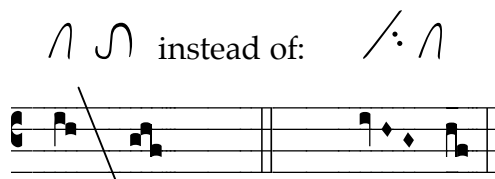
1) In the midst of a melodic ascent:



2) At the peak of the melodic curve:



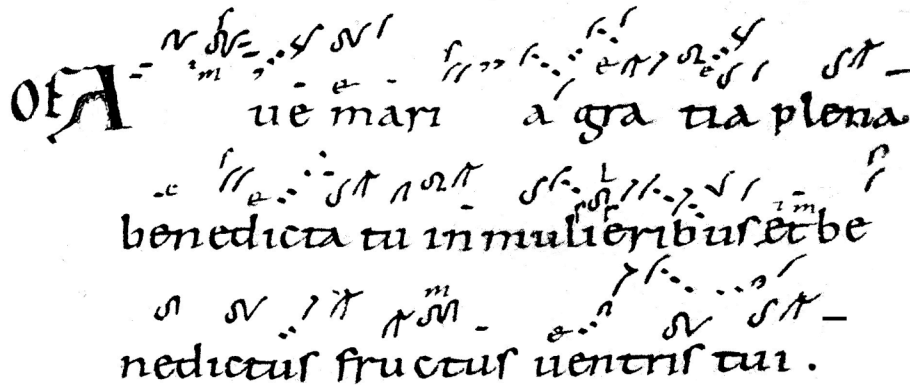
3) In the midst of a melodic descent:



The following two pages present: 1) the original notation, 2) the square notation of the *Graduale Triplex*, and 3) a Schenker style analysis of the Intonation of the Offertory *Ave Maria*

(GT 36.7) that shows how these different types of graphic separation bring to light the basic structure pitches of this elaborate melodic line. The famous *Archangelica* trope is included in order to show how a medieval chant teacher taught the structure pitches of this melody to his students.

### The Offertory *Ave Maria* as found In Einsiedeln 121:



Find the structure pitches of the melody (cf. the structural analysis of the word *Ave* that is given below). Then memorize the melody for each sense unit (i.e.: Ave maria – gratia plena – benedicta tu – in mulieribus – et benedictus – fructus – ventris tui). Then sing each unit as you trace the Einsiedeln 121 neumes above the words. Finally, sing the entire piece while directing yourself as you trace the neume designs.

### The square notation of the *Graduale Triplex*:

L 13 OF. VIII  
E 12 BCKS

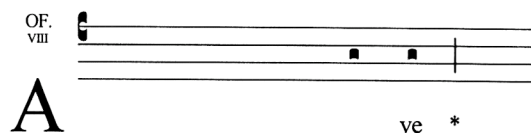
*Lc. 1, 28. 42*

**A** ve \* Ma-rí- a,  
grá- ti- a ple- nā, Dó-  
mi- nus te- cum : bē-ne- dí- cta tu in  
mū- li- é- ri- bus, et bene- dí- ctus fru- ctus  
ven- e- tris tu- i.

Hail Mary, full of grace,  
the Lord is with you:  
blessed are you among women,  
and blessed is the fruit of your womb.

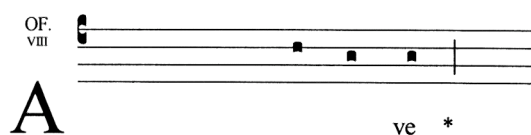
## A structural analysis of the intonation of the Offertory "Ave Maria" (GT 36/7)

OF.  
viii



= The "Urlinie"  
(using only the modal final)

OF.  
viii



= The basic melodic structure  
(using "A" as the tonal accent)

OF.  
viii



= A structural prolongation  
(using "A" as the tonal accent)

OF.  
viii



= The full prolongation

- 1 and 3 = graphic separation at the peak of the melodic curve.  
2 = graphic separation in the midst of a melodic descent.  
4 = graphic separation in the midst of a melodic ascent.

### The Archangelica Trope

OF.  
viii



Ma- ri- am fa- mi- na sa- lu- tan- ti- a sic fan- tur: A- ve

### Melismatic Chants



### 1) Single-group neumes:

The notion of grouping consists of one or other notes of greater rhythmic value that have collected other notes around themselves as a group. Such a greater rhythmic value can draw attention to a rhythmic articulation. It often deals with a slight agogic extension or an amplification. The following are examples of such groupings. They have been taken from the *Graduale Triplex*.

1 2 3 4 5 L SG  
qui- a e- um nostri ec-ce of- fe- rent  
260,1 251,7 48,5 26,2 58,6

6 7 8 9 10 L SG  
qui se-des tu- is non e- um tri- bu- it  
27,2 24,5 346,7 71,6 278,7

All of these cases are examples of a single-group neume. In 2, the division of the grouping is brought about by the non-flowing note within the neume, in 3 and 8, by the two non-flowing notes at the end of the neume, in 1, 4, 5 and 9 through the non-flowing beginning of the neume and in 6 and 7 by the non-flowing note at the beginning of the neume. In the case of amplification (10), as a general rule, it is not just the increased sound coming out of the initial note, which indeed is of greater value, but the entire increased sound itself, a sound that includes the other notes as a group.

### 2) Multiple-group neumes:

Within a multiple-group neume, the notion of neume grouping gives evidence of the chaining of two or more single-group neumes, which in this connection are called subgroups, or subordinate units. For the musical understanding and realization of this sort of neume grouping, it is necessary to recognize the places where concatenation occurs, that is to say, where the final note of a subgroup leads on into another group.

Normally, a rhythmic articulation is connected to such a place of concatenation, even though the connection usually occurs at the base of the melodic curve. In this latter case, the articulation often possesses the function of a rhythmic distinction. Nevertheless, it is a question of determining if it is a true graphic separation at the base of a curve, and therefore a musically autonomous subgroup comes to an end, or whether the following notes are still part of this same subgroup. A distinction can be present only in the first case.

This will be illustrated by a concrete example:



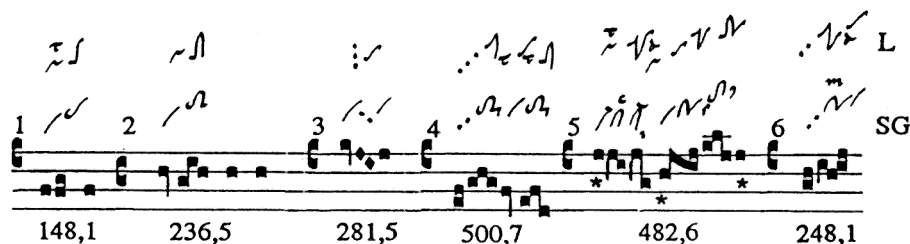
In this example, the subgroups indicated by arcs within the two melismas, give the meaning of musically more or less autonomous units within the whole. As a consequence, there is no articulation connected with notes 1, 4 and 8. On the contrary, it is a question in all three places of a rather insignificant agogic at the end of the two Clivis notes.

The last two subgroups 10 and 11 show slightly different rhythmic patterns in L and SG. Nevertheless, the context of the two versions suggests an extended final articulation for the last two notes.

The final notes 2, 3, 5, 7 and 9 are rhythmically important. While the Resupinus note 2 carries the normal syllabic articulation, note 3 at the bottom of the Pressus major is the carrier of a distinction articulation. Note 5 and the Resupinus note 7 seem to be at least a distinction if not also a pivot point. The same seems to be true for note 9 in the SG version, while this same note in L, because of the Virga (10) that follows it, would have more the meaning of a preparation for note 10 as the center of a rhythmic pivot. This Virga in L would then have the meaning of a Resupinus note, according to the notational practice of Laon. As an ornament and without any articulation, the quickly flowing Clivis notes (6) move quickly into the following quickly moving Trigon.

### 3) Single notes as part of neume groups or Melismas:

An isolated note as part of a neume group or a melisma does not have either a graphic or a musical autonomy. On the contrary it is always classified as part of a group of notes, whether it be preceding, or following them. Thus in these classifications it takes on a special position with a relatively large musical importance:



1: Single group neume with separate non-flowing single note at the beginning of the neume.

This note is not autonomous either graphically or musically. It belongs to the group of following notes. It stands out from them and that doubtless also in the sense of a rhythmic predominance.

- 2: Here also the single note graphically stands out from the following three notes forms and all the more does it also form a musical unity.
3. The Virga, as the single note resupinus element, is classified as belonging to the preceding Climacus. If the preceding note is flowing, then the Resupinus note<sup>1</sup> is normally also flowing, unless it is in composition with other neume elements that follow it. Then the function of being a rhythmically relevant pivot point is confided to it.
4. This part of what seems to be a large Melisma, is made up of two subgroups, the first of which ends with a rhythmically important *sol*. The following isolated note in front of the second subgroup is classified as belonging to it. It is clearly a Virga placed in the middle of a melodic descent. If this note were to be classified as part of the first subgroup and therefore its rhythmic conclusion, the notator of SG would have indicated that note, not by a Virga, but by a Tractulus. Under its rhythmic aspect, the entire passage represents a rather complex situation, insofar as at first glance there seems to be two points of articulation that follow one another. In reality, a phenomenon comparable to rhythmic Amplification would seem to be present here without the repetition of the sound. An important modal degree *sol* has been reached and then followed by another important structural degree, the *fa*.
5. The first of the three notes marked with a star in the melisma, is classified as an initial articulation followed by a double Clivis at the beginning of the first subgroup. This first subgroup ends with a lengthened final note. Consequently the following single note should not be indicated as resupinus, but be classified as the new articulated beginning and the point of departure of a torculus resupinus as one entity. This interpretation is supported by the clear spatial distance between the preceding Clivis and the Virga in E. This second graphic subgroup ends with the non-flowing Resupinus note of the Torculus Resupinus which is the link to the third graphic subgroup and which receives the function of the center of an intensifying rhythmic pivot. The example ends with a single stropa that is classified as being in apposition at the unison with the preceding quickly flowing Torculus. a somewhat greater agogic tension toward the final note. In L, this type of agogic rhythm can be presented by a single graphic entity, while SG needs two graphic units for this.

By the same logic, it follows that an interruption of the writing in the middle of or at the end of a neume - except in the case of a graphic necessity - indicates a non-flowing note. Moreover, this should also be applied at the beginning of a neume: if it is seen that immediately after the first note, the notator interrupts the continuance of the line, as in the cases 1, 2 and 5 of example 956, then the first note is to be considered a non-flowing note.

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<sup>1</sup> There is no contradiction in the fact that a Resupinus note in the case of a single group neume always functions as a rhythmic target. Moreover, it also appears at a syllabic articulation.

- 1) multiple group neumes;
- 2) special neume designs;
- 3) rhythmic nuances indicated by episemas and letters;
- 4) how the melody and its nuanced rhythm highlight certain words.

L 103 GR. II  
C 107 MRBCKS

H

Aec / . / di- / . / es, \* quam fe- cit

Ps. 117, 24 et 1

Dó-mi-nus : exsulté-mus,

et lác-té-mur in e-a.

Confí-té-mi-ni Dó-mi-nó,

quó-ni-ám bó-nus :

quó-ni-ám in saé-cū-lum

mī-se-rí-cór-di-a e-iús.

- 1) Speak the text as if proclaiming it in a solemn assembly on Easter Sunday.
- 2) Study how the formula treats important word accents.
- 3) Study how different modally important pitches are used to punctuate the text.

# The Gradual *Haec dies*

An English language setting

THIS day is the day that the Lord has made.

let us all sing and re-joice in this

day. O give thanks to the

Lord, for the Lord

is good: and the love of the Lord

shall en-dure for e-ver.

The musical score consists of six staves. Each staff features a vocal line with square neumes and a corresponding English lyric line. Above the neumes, there are various musical symbols including a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in a simple, sans-serif font. The neumes are square notes on a four-line staff, with some notes having flags or beams. The lyrics are: 'THIS day is the day that the Lord has made.', 'let us all sing and re-joice in this', 'day.', 'O give thanks to the', 'Lord, for the Lord', 'is good: and the love of the Lord', and 'shall en-dure for e-ver.'.

Direct this chant with your hand at the same time as you sing it.

Imitate the designs given above the staff.

How do the neumes help to interpret the English text?

## Finding the Rhetorical Elements In Each of the Eight Carolingian Modes

**A text setting in Mode I:**



Rorate caeli desuper,  
Shower, O heavens, from above,



et nubes pluant iustum  
and clouds will rain down the Just One:



aperiatur terra  
will open up the earth,



et germinet Salvatore.  
and bud forth the Savior.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Ro- rá- te caé- li de- sú- per et nú- bes plú- ant iú- stum :



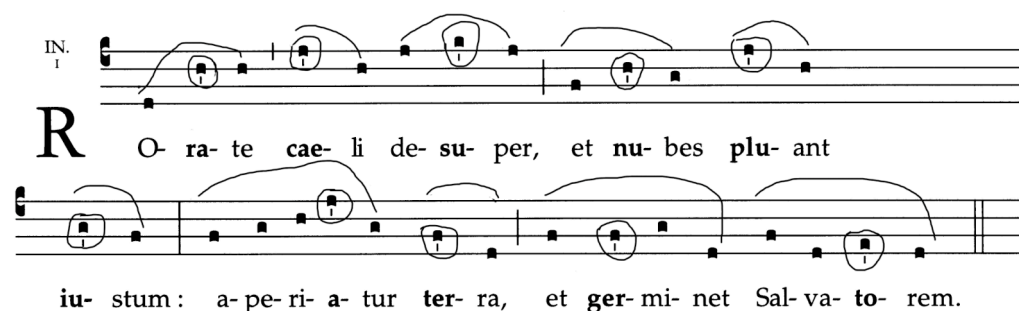
a- pe- ri- á- tur tér- ra, et gér- mi- net Sal- va- tó- rem.

In this example, each of the four lines of the text has its own:

- 1) intonation,
- 2) climax point, and
- 3) concluding cadence.

Each accent is placed on a pitch that is higher than the final syllable of that word. The accent is also usually higher than the syllable (or syllables) that precede it. In each case, a “roman arch” effect is produced for the individual word, as well as for each sense unit of the text. In all eight of these “gregorian” chant settings, the role of rhetoric has established its rule over the music and finds itself elevated as the *custos recte loquendi* (the guardian of good proclamation). This can be seen in the following structural analysis:





IN. 1

**R** O-ra-te cae-li de-su-per, et nu-bes plu-ant

iu-stum: a-pe-ri-a-tur ter-ra, et ger-mi-net Sal-va-to-rem.

In the first line, the intonation is the frequently used leap of a Perfect Fifth from D (the Final of the mode) to A (the Dominant of the mode). The climax point is reached over the word *super* (above) on the octave pitch above the modal Final. In the second line, the climax comes over the word *pluant* (shower, or rain down) on the “super accent” pitch C. In the third line, the climax again comes on the pitch C. In the fourth line, the melody descends through the cadential third intervals F, and E to the D, the Final of the mode.

This basic rhetorical structure is gracefully ornamented in the actual composition:



IN. 1

**R** O-ra-te \* cae-li de-su-per, et nu-bes plu-ant

iu-stum: a-pe-ri-a-tur ter-ra, et ger-mi-net Sal-va-to-rem.

As seen below, the addition of the Laon 239 notation helps to clarify certain rhythmic nuances in this piece. It adds a “t” for the second note over the accented syllable of the word “Rorate” that confirms the rhythmic importance of the graphic separation given by both notations. The addition of a “t” by Laon 239 for the first note over the accented syllable of the

word “pluant” clarifies its function as a “springboard” note. The two notes that follow are shown to be very quick notes in both notations. The first note of the three-note Torculus over “et germinet” is to be sung very quickly and lightly. In fact, it is omitted in the Laon 239 notation. The very large Uncinus in Laon 239 for the second note of the Torculus over the accented syllable of the word “Salvatorem” indicates that it is the more important of the three notes.

The image shows a musical score for a piece titled "IN. I RBCKS". The score is written on three staves. The first staff contains a large initial "R" and the lyrics "O-ra-te \*cae-li de-su-per, et nu-bes plu-". The second staff contains the lyrics "ant iu-stum : ape-ri-a-tur ter-ra, et ger-mi-net". The third staff contains the lyrics "Sal-va-to rem." and is marked with a "P" (Piano). The score includes various musical notations such as neumes, clefs, and a key signature of one flat. A reference "Is. 45, 8; Ps. 18" is noted in the top right corner.

The following is a version of this piece in modern notation:

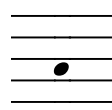
8 RO-ra-te cae-li de-su-per,

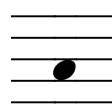
8 et nu-bes plu-ant iu-stum :

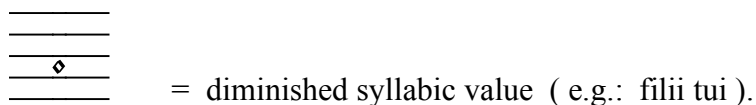
8 a-pe-ri-a-tur ter-ra,

8 et ger-mi-net Sal-va-to-rem.

The new note symbols used for this modern notation system are designed to represent the three basic differences in note values that are indicated by the ancient manuscripts. They are the following:

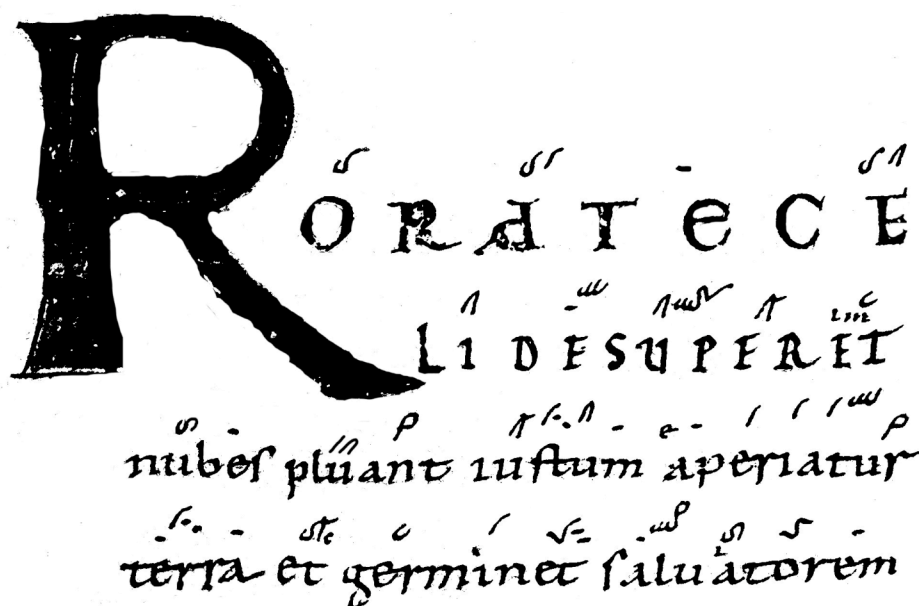
 = average syllabic value (e.g.: veni Domine).

 = augmented syllabic value (e.g.: non confundentur).



These three stemless notes are used to replace the exclusive use of the eighth note, or the black dot, used in most modern notation editions of chant. The actual amount of augmentation or diminution of syllabic value will depend primarily upon the verbal context in which the notes occur. Even the black dot of average syllabic value can have its value slightly augmented - or even diminished! Such augmentation is usually indicated by the use of an added horizontal episema over the note, or notes, in question.

Before performing this piece at a liturgical service, a cantor at the abbey of Einsiedeln in the latter part of the tenth century would have studied this piece from the small “pocket size” Codex Einsiedeln 121, with the following musical notation:



The notation presupposes that the singer already knows the melody and only needs reminders about the various kinds of rhythmic flow involved in the piece. It is basically a *chironomic*

(hand sign) notation. The singer need only follow the flow of the pen to find the rhythmic flow of the piece that was originally indicated by the flow of the director's hand. When the hand stops at the end of a graphic design (e.g. the Podatus over the accented syllable of the word *Rorate*) and then begins again with a new design (e.g. the Virga over that same syllable), the singers who are following the movement of that hand, will naturally tend to add some time and emphasis to the second note of that series: D-A-B<sup>b</sup>. The use of the letter "t" in the Laon 239 notation functions as a confirmation of the rhythmic meaning for that hand gesture. It also adds emphasis to the arrival at the reciting tone and Dominant (A) of mode I.

### A text setting in Mode II:

Terribilis est      **locus iste** :  
How awesome is      place this

Hic **domus Dei** est,      et **porta caeli** :  
This house of God is      and gate of heaven

Et vocabitur      **aula Dei**.  
And will be called (the) dwelling place of God

134

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Ter- ri- bi- lis est ló- cus í- ste: hic dó- mus Dé- i est



et pór- ta caé- li: et vo- cá- bi- tur aú- la Dé- i.

The following example shows the underlying structure of the composition:

IN.  
II

**T**

Er- ri- bi- lis est lo- cus i- ste: hic do- mus De- i est,

et por- ta cae- li: et vo- ca- bi- tur au- la De- i.

The climax of the piece occurs over the accent of the word *caeli* (heaven) on the “super accent” pitch G. The melody touches that pitch once again, but very lightly and quickly for the accent of the word *vocabitur* (will be called). It then moves back to the Final of the mode, the pitch D.

The following example shows the full melodic elaboration of the piece:

IN. II

**T**

Er-ri-bi-lis est lo-cus i-ste: hic dó-mus

De-i est, et pór-ta cae-li: et vo-cá-bi-tur

au-la Dé-i.

The piece appears in the Graduale Triplex, p.397 as follows:

IN. II  
BCKS

**T**

Gen. 28, 17. 22; Ps. 83

Erri-bi-lis est \* lo-cus i-ste: hic dó-mus

De-i est, et porta cae-li: et vocá-bi-tur

au-la Dé-i. T. f

L 120  
E 246

Laon 239 adds its normal clarification of added length for the final note of the Tristropha over the word *locus* and the word *vocabitur*. It also shows a rhythmic variation for the last three notes of the final syllable of the word *caeli*. Laon 239 gives a quickly moving Torculus, while Einsiedeln 121 gives an entirely non-quickly moving Torculus. The small Puncta of Laon 239 for the first two syllables of the next phrase warns the singers to begin this last phrase (“et vocabitur”) in a quickly moving manner.

The following is a version of this piece in modern notation:

The image displays four staves of modern musical notation for a Latin hymn. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the notes. The first staff contains the lyrics 'Te- ri- bi- lis est lo- cus i- ste :'. The second staff contains 'hic do- mus De- i est, et por- ta'. The third staff contains 'cae- li : et vo- ca- bi- tur'. The fourth staff contains 'au- la De- i.' and ends with a double bar line. The notation includes various note values, rests, and phrasing slurs.

Te- ri- bi- lis est lo- cus i- ste :

hic do- mus De- i est, et por- ta

cae- li : et vo- ca- bi- tur

au- la De- i.

The following is the St. Gall notation for this piece as given in the manuscript Einsiedeln 121, folio 246. Use your directing hand to re-trace the movements of the notator's hand when he drew the original notation:



**TERRIBILIS**  
 EST LOCUS ISTE HIC DOMINUS  
 DEI EST ET PORTA CAELI ET VOCABITUR  
 AULA DEI. | DOMINA DOMINI

A text setting in Mode III:

Qui meditabitur in lege Domini die ac nocte,  
 Whoever will meditate on the law of the Lord day and night,

Dabit fructum suum in tempore suo.  
 Will bear his fruit in due time.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Qui me- di- tá- bi- tur in lé- ge Dó- mi- ni



dí- e ac nó- cte, dá- bit frú- ctum sú- um



in tém- po- re sú- o.

The following example shows the underlying structure of the composition:

CO.  
III

Q

UI me- di- ta- bi- tur in le- ge Do- mi- ni

di- e ac no- cte, da- bit fru- ctum su- um in tem- po- re su- o.

The highest melodic accents occur on the key words *meditabitur*, *lege* and *fructum*. The entire piece forms a well balanced roman arch that rises from the E (the Final of the mode) through the A (the modern Dominant for Mode IV) on to the climax pitches on C (the modern Dominant of Mode III) and then back through the A to the Final on E.

The following example shows the full melodic elaboration of the piece:

The musical score is presented in three systems, each with a four-line staff. The notation is a form of square notation with various melodic ornaments (neumes) written above the notes. The lyrics are written below the staff, with some words underlined. The first system begins with a large 'Q' and a 'co. iii' marking. The second system has a 'Q' marking. The third system has a 'Q' marking. The lyrics are: 'UI me-di-ta-bi-tur in le-ge Do-mi-ni di-e ac no-cte, da-bit fru-ctum su-um in tem-po-re su-o.'

The piece appears in the Graduale Triplex as follows:

CO. III  
BCKS

Ps. 1, 2 b. 3 b

L 38  
E 95

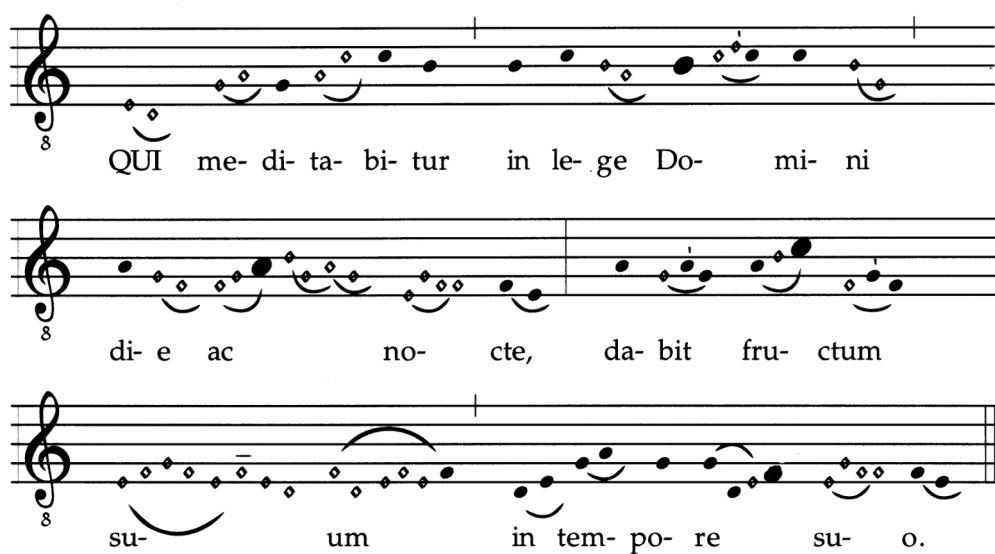
Q UI me-di-tá-bi-tur \* in le-ge Dó-mi-ni di-e

ac no-cte, da-bit fru-ctum su-um in

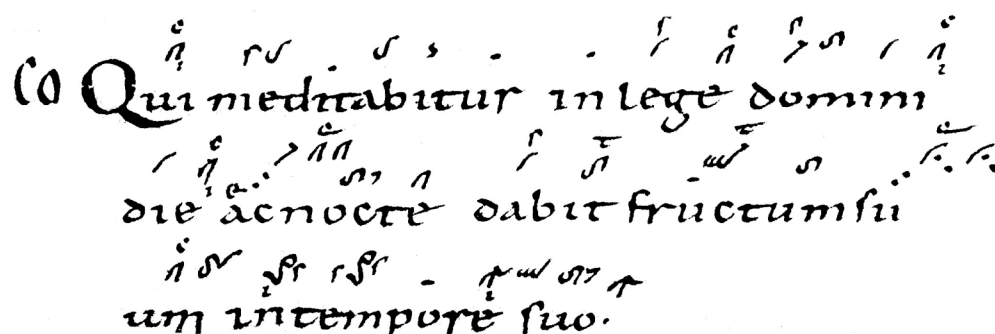
tém-po-re su-o. T.

The use of the Oriscus in both notations for the syllable immediately following the accent syllable in the word *meditabitur* indicates that the melody descends at this point to the ancient Dominant of mode III, the pitch B. The first note of the Torculus over the last syllable of the word *fructum* is clearly given in both Laon 239 and Einsiedeln 121. It must have been sung so quickly and lightly that it was not heard by later notators. Following the later notational tradition, the Vatican edition has omitted the note. That note (an F) has been added at this place in the following modern notation version.

The following is a version of this piece in modern notation:



The following is the St. Gall notation for this piece as given in Einsiedeln 121, folio 95. Use your directing hand to re-trace the movements of the notator's hand when he drew the original notation as you sing this piece:

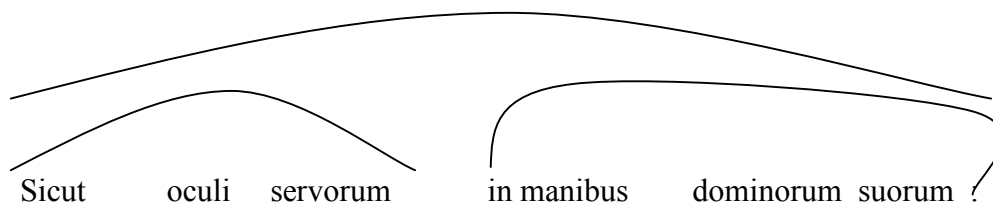


In using the St. Gall notation, practice the piece by breaking it into its basic sense units and repeating that unit until you are comfortable with it. Here is a suggested practice sequence:

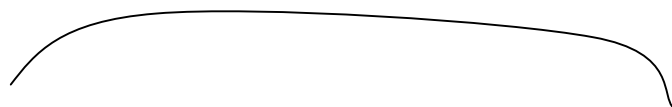
- 1) Memorize the pitches, one sense unit at a time, as given in the modern notation version.
- 2) Conduct your singing with your hand by re-tracing the St. Gall neumes as seen above in the Einsiedeln manuscript, but for that sense unit only.

- 3) Break the piece into the following sense units:  
 Qui meditabitur / in lege Domini / die ac nocte /  
 Dabit fructum suum / in tempore suo.
- 4) Practice conducting and singing each one separately.
- 5) Combine these sense units into larger units:  
 Qui meditabitur in lege Domini die ac nocte /  
 Dabit fructum suum in tempore suo.
- 6) Finally, conduct and sing the entire piece while giving each sense unit an appropriate emphasis and tempo according to the meaning of the text as you understand it and the added signs (e.g.: “t”, “c” and episemas) indicate.

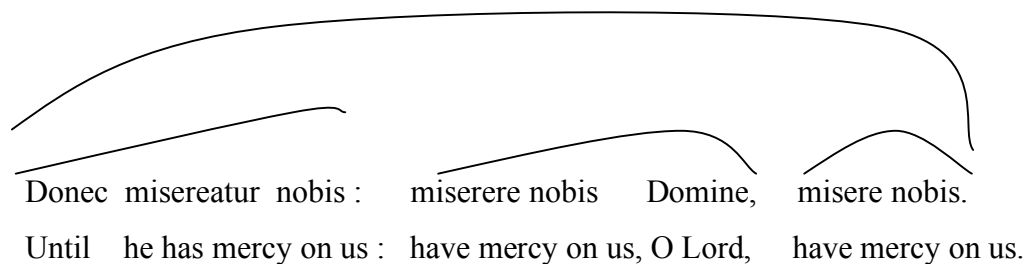
#### A text setting in Mode IV:



Just as the eyes of servants (are) on the hands of their masters :



So our eyes are on the Lord our God,



The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Síc- ut ó- cu- li ser- vó- rum in má- ni- bus do- mi- nó- rum



su- ó- rum : í- ta ó- cu- li nó- stri ad Do- mi- num Dé- um



nó- strum dó- nec mi- se- re- á- tur nó- bis : mi- se- ré- re



nó- bis Dó- mi- ne, mi- se- ré- re nó- bis.

The following example gives the structural pitches of the musical setting:

IN.  
IV

**S** IC- ut o- cu- li ser- vo- rum in ma- ni- bus do- mi- no- rum

su- o- rum: i- ta o- cu- li no- stri ad Do- mi- um De- um no- strum

do- nec mi- se- re- a- tur no- bis: mi- se- re- re no- bis Do- mi- ne,

mi- se- re- re no- bis.

The piece begins on the pitch E (the Final of the mode), but uses the structure pitch F for the first word accent (Sicut). It then ascends to the ancient Dominant of the mode (G) and continues to ascend to a climax on the pitch C for the word manibus (hands). Musically, the piece uses the same initial intonation formula for the next phrase “ita oculi nostri ...” to highlight the “Just as ... so also ...” comparison in the text. The psalm tone recitation formula continues for the phrase “donec misereatur nobis” (until he show us mercy) with a second use of the climax



pitch C for the word “nobis.” The first plea for mercy ends below the Final of mode IV on the note D. In fact, it produces a mode I cadence on the word “Domine.” The entire phrase seems to be a form of word painting in which the singer has bowed over to make a plea for mercy. The final phrase repeats the plea for mercy, but now returns to a normal cadence for mode IV on E.

The following example shows how the piece has made use of typical mode IV ornamental figures:

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The text is in Latin and is set in Mode IV. The score includes several ornamental figures, which are indicated by handwritten symbols above the notes. These symbols include various slurs, accents, and decorative flourishes. The text is as follows:

IN. IV.   
**S** IC- ut o- cu- li ser- vo- rum in ma- ni- bus   
do- mi- no- rum su- o- rum: i- ta o- cu- li no- stri   
ad Do- mi- num De- um no- strum, do- nec mi- se- re- a- tur   
no- bis: mi- se- re- re no- bis Do- mi- ne,   
mi- se- re- re no- bis.

These ornamental figures are either elaborations of the circled structure pitches, or as ornamentations of the cadences using the G-F-E minor third that is used to mark off all but two of the sense units. The elaborate cadence on the modern Dominant A over the final syllable of the word “servorum,” produces a tension-filled rhetorical delay. It is a delay that gives us the feel of servants keeping their eyes fastened on the hands of their masters for a signal to do something. The other tension-filled cadence also ends on A and closes the phrase: *donec misereatur nobis*. Like the previous cadence on A, it expresses the feeling

that the singer will continue to look toward the Lord until he shows us mercy. The use of a mode I cadence for the first plea for mercy (*miserere nobis Domine*) seems to give the word *Domine* an expression of deep reverence. Starting from that pitch (the D), the final plea for mercy returns to the ancient Dominant G and a typical mode IV concluding cadence.

The piece appears in the Graduale Triplex as follows:

IN. IV  
RBCKS

**S** Ps. 122, 2. 3 et 1

ic- ut ó- cū- lī servó- rum \* in má- ni- būs do-  
mi- nō- rum su- ó- rum : i- tā ó- cū- lī nostri ād  
Dóminum De- um no- strum, do- nec mi- se- re- ā- tur no-  
bis : mi- se- ré- re no- bis Dó- mi- ne, mi- se- ré- re  
no- bis.

The conflicting pull between the ancient (G) and the modern (A) Dominant for mode IV can be seen in the two different rhythmic notations given for the Scandicus neumes used over the accent syllable of the words *oculi* and *donec*. The St. Gall family notation uses a Quilisma Scandicus neume that gives rhythmic importance to the ancient Dominant G. On the other hand, the Laon 239 notation uses all quickly moving puncta until the final lengthened Virga that gives the rhythmic importance to the modern Dominant on the pitch A. Both notations agree that the recitation pitch for the remaining syllables is G.

The following is a version of this piece in modern notation. Again, break the piece into its sense units in order to practice it. It is often helpful to break the piece down into its individual words for the sake of greater confidence. The Einsiedeln manuscript version that follows this modern notation version can then be of great help in finding the many rhythmic and interpretative nuances intended by the early notator.

8 Sic- ut o- cu- li ser- vo- rum in ma- ni- bus

8 do- mi- no- rum su- o- rum: i- ta

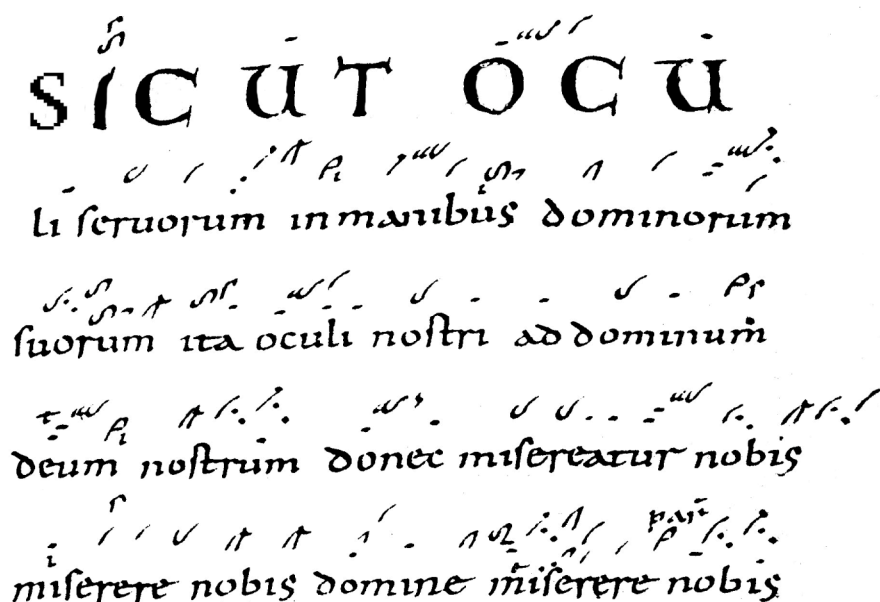
8 o- cu- li no- stri ad Do- mi- num De- um

8 no- strum, do- nec mi- se- re- a tur

8 no- bis: mi- se- re- re no- bis Do- mi- ne,

8 mi- si- re- re no- bis.

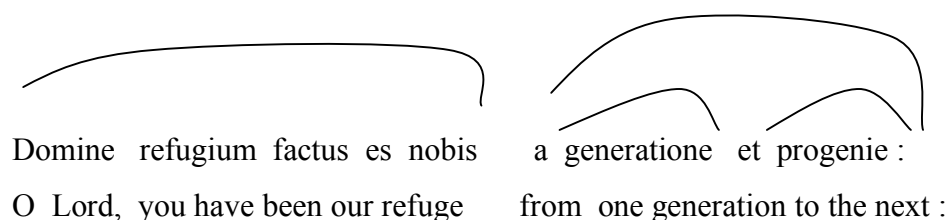
The Codex Einsiedeln 121, folio 104 gives the following notation for this piece:

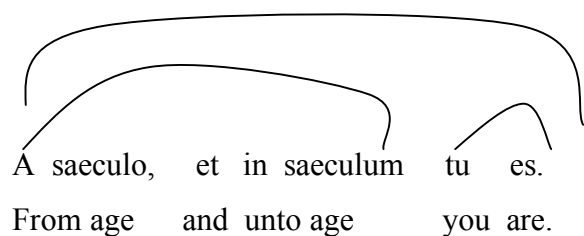


In using the St. Gall notation, practice the piece by breaking it into its basic sense units and repeating each unit until you are comfortable with it. Here is a suggested practice sequence:

- 1) Memorize the pitches, one sense unit at a time.
- 2) Conduct your singing with your hand by re-tracing the St. Gall neumes as seen above in the Einsiedeln manuscript, one sense unit at a time.
- 3) Combine these sense units into larger units.
- 4) Finally, conduct and sing the entire piece while giving each sense unit an appropriate emphasis and tempo according to the meaning of the text as you understand it and according to the indications given by the added signs (e.g.: “t”, “c” and episemas).

#### A text setting in Mode V:





The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Dó- mi- ne re- fú- gi- um fá- ctus es nó- bis



a ge- ne - ra- ti- ó- ne et pro- gé- ni- e :



a saé- cu- lo, et in saé- cu- lum tu es.

This mode V Introit antiphon is a very clear example of the role of psalm tone structure in the creation and performance of a piece of Gregorian chant. Stripped of its ornaments, the basic psalm tone formula with its standard intonation formula and median cadence, stands out very clearly in the first line. The final line introduces the B<sup>b</sup> that avoids the use of the Tritone (B down to F) as the melody descends for its concluding cadence on the Final of the mode, the pitch F. The following example shows the underlying structure of the composition:

IN.  
v

**D**

O- mi- ne re- fu- gi- um fa- ctus es no- bis

a ge- ne- ra- ti- o- ne et pro- ge- ni- e: a sae- cu- lo,

et in sae- cu- lum tu es.

The piece begins with a typical quickly moving Mode V intonation with a median cadence formula at the end of the first line. The second line begins with a re-intonation and concludes with another median cadence at “et in saeculum.” The words “tu es” (you are) are set apart for the final cadence, with special emphasis reserved for the word “tu” (you). Two other words, “refugium” (refuge) and “progenie” (the next generation), are given special emphasis by having their accented syllables placed on the D above the Dominant /recitation pitch C for

mode V. With the exception of the opening word, Dómine, and the word “tu,” all the other word accents occur on the Dominant, or reciting tone, of mode V. The Mode V psalm tone formula has determined the melodic shape of the opening word “Dómine.” The melodic shape of the concluding phrase “tú es,” was determined by the customary use of the 0 (A → G → F) for the final cadence. The following example shows the full melodic elaboration of the piece:

IN V

**D** O-mi-ne re-fu-gi-um fa-ctus es no-bis

a ge-ne-ra-ti-o-ne et pro-ge-ni-e: a sae-cu-lo,

et in sae-cu-lum tu es.

The piece appears in the Gradual Triplex as follows:

IN. V  
RBCKS

**D** Omi-ne \* re-fu-gi-um fa-ctus es no-bis a ge-

ne-ra-ti-o-ne et progé-ni-e: a sae-cu-lo, et in

sae-cu-lum tu es. Ps.

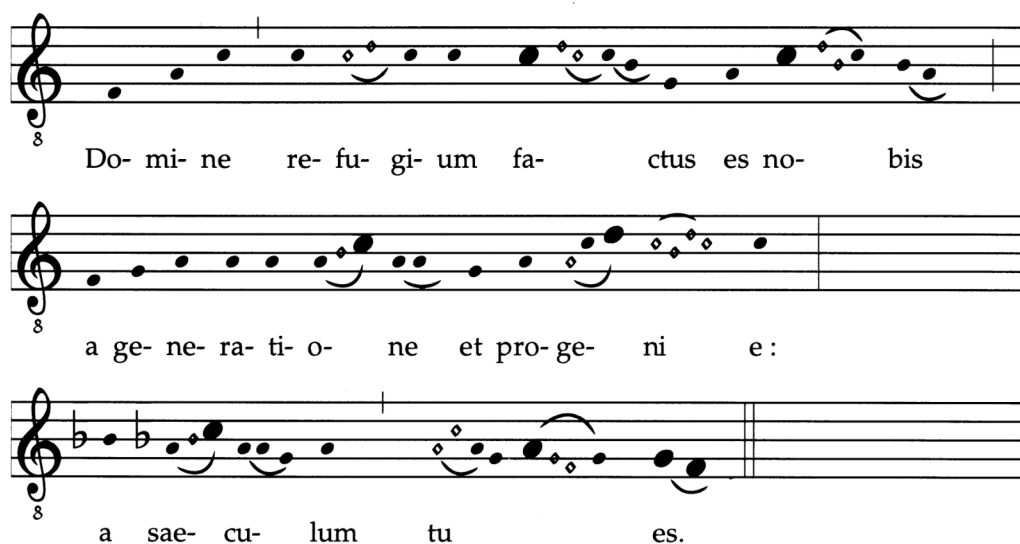
Ps. 89, 1. 2

L 44  
E 106

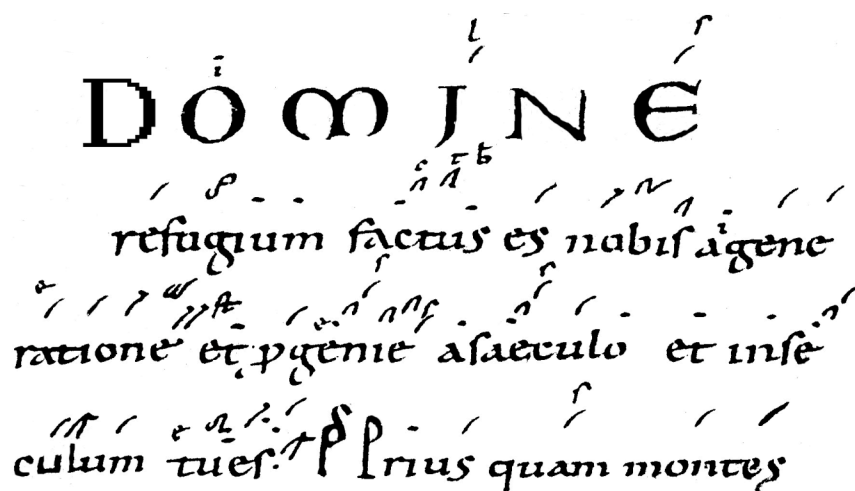


The use of the Puncta in the Laon 239 notation clearly indicate the quickness with which the intonation is to be sung. The change from B natural to B flat for the final phrase, moves the piece from an authentic Lydian mode to a plagal Lydian that uses a typical Mode VI concluding cadence.

The following is a version of this piece in modern notation:



The following is the St. Gall notation for this piece as given in Einsiedeln 121, folio 106:




In re-tracing the St. Gall notation, one should take note of the following things.

(5) The augmentative liquescent Pes over the accent of the word “refúgium” indicates that the “g” should be used to close off the accented syllable. Thus it would be pronounced as: re-fúg- i- um.

2) The word “factus” receives great emphasis by having the first note of the accented syllable set apart from what follows in order to intensify it. The next two notes ( a Clivis with a “c”) are sung very quickly. Then the final two notes (a Clivis with a “tb” ( tenete bene = hold well!) produce a vocal crescendo for the accent of the word.

### A text setting in Mode VI:



Posuisti Domine in capite eius coronam de lapide pretioso.  
 You placed, O Lord, on his head a crown of precious stone.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Po- su- í- sti Dó- mi- ne in cá- pi- te é- ius



co- ró- nam de lá- pi- de pre- ti- ó- so.

The following example shows the underlying structure of the composition:

CO.  
VI

**P** O- su- i- sti Do- mi- ne in ca- pi- te e- ius

co- ro- nam de la- pi- de pre- ti- o- so.

The piece begins by centering around the pitch F, as a transposed Source Mode C. By placing the highest melodic accent on the word “eius” the composer has interpreted the text to read: “You placed, O Lord, on his head a crown of precious stone.” As a commentary on the text during the distribution of

Communion on the feast of a martyr, it tells us that the glory of martyrdom is a special gift from the Lord.

The following example shows the full melodic elaboration of the piece:

CO.  
VI

**P** O- su- i- sti Do- mi- ne in ca- pi- te e- ius

co- ro- nam de la- pi- de pre- ti- o- so.

The piece appears in the Graduale Triplex as follows:

VI  
BCKS  
P

Ps. 20, 4

E 56

Ósu- í- sti Dómi- ne in cá- pi- te e-ius co-  
r6- nam de lá-pi- de pre-ti- ó- so.

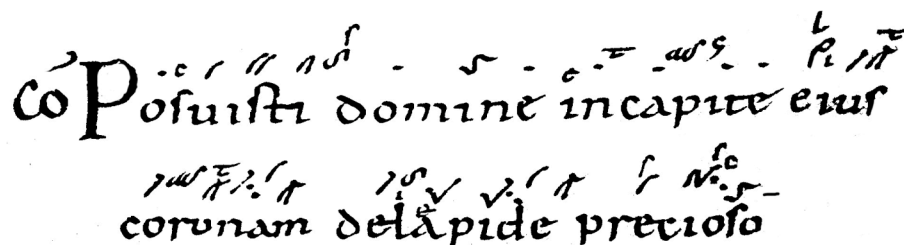
The St. Gall notation places a “c” (celeriter = quickly) between the Tractulus and the Virga over the first two syllables of the word “Posuisti” in order to insure a quick ascending movement to the Bivirga used for the accent of this word. The momentum built up by the Bivirga used for this accent is then dissipated by a five-note ornament over the final syllable of the word that

produces a rhetorical delay before the word *Domine*. In English it would be similar to saying: “You have placed — Lord, on his head ....” On the other hand, the quickly moving five-note ornament over the pretonic syllable just before the accent of the word “pretiósó” helps to build up tension for the accent of this important modifying word (precious).

The following is a version of this piece in modern notation:

Po- su- i- sti Do- mi- ne in ca- pi- te  
e- ius co- ro- nam de lá- pi- de  
pre- ti- o- so.

The following is the St. Gall notation for this piece as given in Einsiedeln 121, folio 56:



Practice the piece by breaking it into the following sense units:

Posuisti Domine / in capite eius / coronam / de lapide / pretioso.

- Learn the melody for each of these units.
- Re-trace the St. Gall notation as you conduct and sing each unit.
- Combine the units to form a musical whole.

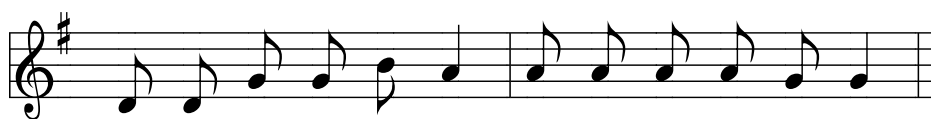
### A text setting in Mode VII:

Viri Galilaei, quid admiramini aspicientes in caelum? Alleluia.  
Men of Galilee, why are you staring, looking up into heaven? Alleluia!

Quemadmodum vidisti eum ascendentem in caelum, ita veniet,  
Just as you have seen him ascending into heaven, so also will he come,

Alleluia, alleluia, alleluia.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Ví- ri Ga- li- laé- i, quid ad- mi- rá- mi- ni



a- spi- ci- én- tes in caé- lum? al- le- lú- ia :



quem- ád- mo- dum vi- dí- stis é- um a- scen- dén- tem



in caé- lum, í- ta vé- ni- et, al- le- lú- ia,



al- le- lú- ia, al- le- lú- ia.

The following example shows the underlying structure of the composition:

The image displays a musical score for a Gregorian chant in Mode VII. The notation consists of square notes on a four-line staff, with melodic lines (arcs) connecting the notes. The text is written below the staff, with word accents marked by small circles above the notes. The text is as follows:

IN. VII  
**V** I- RI Ga- li- lae- i, quid ad- mi- ra- mi- ni as- spi- ci- en- tes  
 in cae- lum? al- le- lu- ia: quem- ad- mo- dum vi- di- stis e- um  
 as- scen- den- tem in cae- lum, i- ta ve- ni- et, al- le- lu- ia,  
 al- le- lu- ia, al- le- lu- ia.

The piece is a good example of the use of standard psalm tone formulas, in this case, those of mode VII. As is typical for mode VII compositions, the structure pitch C has an important role to play as an alternate recitation pitch. The piece forms a classic Roman arch. It begins and ends on G, the Final of the mode. Most of the word accents occur on D, the Dominant and psalm tone reciting pitch of mode VII. Even the melodic accent for the word “Galilaei” only touches lightly and quickly the E above the D, which is the Dominant of the mode. On the other hand, the melodic accent for the first of the three final alleluias is given a strong, ringing sound by the use of the F, a minor third above the Dominant of the mode. Both the ascent to the Dominant at the beginning of the piece and the descent from the Dominant to the Final of the mode at the end of the text (... ita veniet, ...) is done by moving strongly through the structure pitch C.

The following example shows the full melodic elaboration of the piece:

IN. VII

V I- RI Ga- li- lae- i, quid ad- mi- ra- mi- ni

as- spi- ci- en- tes in cae- lum? al- le- lu- ia: quem- ad- mo- dum

vi- di- stis e- um a- scen- den- tem in cae- lum, i- ta ve- ni- et,

al- le- lu- ia, al- le- lu- ia, al- le- lu- ia.

The piece appears in the Graduale Triplex as follows:



Act. 1, 11; Ps. 46

L 122  
E 248

I-RI Ga-li-laé-i, quid  
admi-rá-mi-ni aspi-ci-én-tes in cae-lum? alle-lú-ia : quemádmódum vi-dístis  
e-úm áscendéntem in cae-lum, i-ta vé-ni-et, alle-lú-ia, alle-lú-ia, alle-lú-ia.

Laon 239 shows the use of the special intonation Torculus with weak first note for the first syllable of the word *Galilaei*. The entire melodic setting for the words *Viri Galilaei* is a typical mode VII intonation formula with a rhythmically weak initial note for the intonation Torculus. Most of the cases of melodic ornamentation are to be found over the accent syllables of important words, such as: *Galilaei*, *admiramini*, *caelum*, *alleluia*, *quemadmodum* and *veniet*. Another use of melodic ornamentation is to be found over the pretonic syllable just before a word accent in order to build up tension for the accent. Examples of this are the two settings for the word *alleluia* at the end of the piece.

The following is a version of this piece in modern notation:

8 VI- RI Ga- li- lae- i, quid ad- mi- ra- mi- ni

8 a- spi- ci- en- tes in cae- lum? al- le- lu- ia :

8 quem- ad- mo- dum vi- di- stis e- um a- scen- den- tem

8 in cae- lum, i- ta ve- ni- et, al- le- lu- ia,

8 al- le- lu- ia, al- le- lu- ia.

The following is the St. Gall notation for this piece as given in Einsiedeln 121, folio 248:

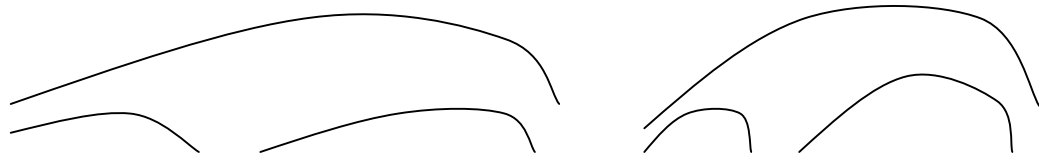


5) Combine these sense units into larger units:

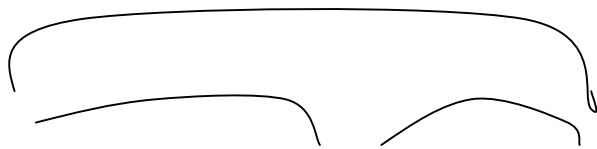
- Viri Galilaei / quid admiramini / aspicientes in caelum? /
- Alleluia : /
- quemadmodum vidistis eum /
- Ascendentem in caelum, / ita veniet, /
- alleluia, / alleluia, / alleluia.

6) Finally, conduct and sing the entire piece while giving each sense unit an appropriate emphasis and tempo according to the meaning of the text as you understand it and the added signs (e.g.: “t”, “c” and episemas) indicate.

### A text setting in Mode VIII:



Invocabit me, et ego exaudiam eum : eripiam eum, et glorificabo eum :  
 He will call upon me and I will hear him I will rescue him and glorify him :



Longitudine dierum adimplebo eum.  
 With length of days I will fill him.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



In vo- cá- bit me, et é- go ex- áu- di- am é- um :



e- rí- pi- am é- um, et glo- ri- fí- cá- bo é- um :



lon- gi- tú- di- ne di- é- rum a- dim- plé- bo é- um.

Almost every sense unit begins with an adaptation of the intonation formula (G to C) proper to mode VIII. Each unit also ends with a version of either the final or the median cadence of the standard mode VIII psalm tone.

The following example shows the underlying structure of the composition:

IN.  
viii

**I** N vo- ca- bit me, et e- go ex- au- di- am e- um :

e- ri- pi- am e- um, et glo- ri- fí- cá- bo e- um : lon- gi- tu- di- ne

di- e- rum a- dim- ple- bo e- um.

The diagram illustrates the underlying structure of the composition using a five-line staff. It shows three sense units, each beginning with an intonation formula (G to C) and ending with a cadence. The first unit is marked with a large 'I' and the text 'N vo- ca- bit me, et e- go ex- au- di- am e- um :'. The second unit is marked with the text 'e- ri- pi- am e- um, et glo- ri- fí- cá- bo e- um : lon- gi- tu- di- ne'. The third unit is marked with the text 'di- e- rum a- dim- ple- bo e- um.'. The intonation formula is shown as a line with a circle and a cross, and the cadence is shown as a line with a circle and a cross. The text is written below the staff, and the sense units are separated by vertical lines.

The major sections of the text are marked off by re-intonation formulas that are elaborations of the standard mode VIII psalm tone formula: G (the Final of the mode) to C (the Dominant and recitation note of the mode). The final phrase *longitudine dierum adimplebo eum* begins the descent from the Dominant and leads twice to the Final with a standard mode VIII cadence that outlines the cadential third (B-A-G) to conclude the piece.

This piece is a good illustration of the use of melodic elaboration to provide a musically artistic preparation for the structure pitches found on certain word accents. Examples of this are the words: invocabit, ego, exaudiam, eum and eripiam. The notes for these accented syllables are circled in the following example of the piece. The melodic elaborations used for these words give the voice time to build toward the word accent and to do so in a graceful manner. In order to feel the artistic effect they produce, one need only sing each word or phrase, first in the simplified versions given above, using only one note for each

syllable, and then to sing the elaborated version that follows below. The following example shows the full melodic elaboration of the piece:

IN.  
viii

I N vo- ca- bit me, et e- go ex- au- di- am

e- um: e- ri- pi- am e- um, et glo- ri- fi- ca- bo

e- um: lon- gi- tu- di- ne di- e- rum

a- dim- ple- bo e- um.

The final note (circled in this example) over the accented syllable of the word “Invocabit” has been prepared by a combination of compositional techniques. The first note of the Torculus resupinus figure (G-C-B-C) over the accent of the word “Invocabit” continues the sound of the G used for the preceding syllable and acts as a kind of portamento for the voice. The first C acts as a melodic anticipation of the final note C. However, this first C is then followed by the note B, making a graceful melodic turn that helps the voice to literally “swing” into the final note C as the goal of the entire melodic movement. These “swinging” movements are seen over the accents of the words “e-um” (beginning of the second line, middle of the line and at the end of the piece). In each case, the final syllable has been prepared by a melodic anticipation

The piece appears in the Graduale Triplex as follows:

IN. VIII  
RBCKS

Ps. 90, 15. 16 et 1

L 40  
E 99

Nvo-cá-bit mē, \* et ē- gō ēxáu- di- ām e-  
 ūm : ē- rī- pi- am ē- ūm, \* et glō- ri- fī- cá- bo  
 e- ūm : lōngi- tú- di- ne dī- ē- rum ā- dī- plē- bo

e- ūm.

The use of liquescent neumes by both notations calls attention to an important role played by them in this style of chant. That role is to be a guardian of good public speaking (*custos bene loquendi*). The first syllable of *Invocabit* is given a two-note liquescent in both notations in order to sound out the letter “n.” Laon 239 adds an “a” (*augete* = *augment*, *enlarge*) in order to give the voice extra time for this complex syllable. The final syllable of that same word is also given a two-note liquescent neume with its final note lower than the pitch used for the word “me” that follows it. If this phrase had ended in a true *proparoxyton* (e.g.: *invocátio*) the two notes over the penultimate syllable of a word like “*invocátio*,” would have been a quickly moving *Clivis A-G*, producing the usual melodic

anticipation, rather than the pitches A-F. The reason for this is a rhetorical one. The phrase needs to be heard as consisting of two words, *Invocabit me*, not just a single word. To experience this difference, try singing the word “*Invocátio*” with the ordinary *Clivis A-G* for the syllable “*ti*” as suggested above, and then the phrase “*Invocabit me*” as given above with the liquescent neume A-F for the syllable before the word “*me*.”



The following is a version of this piece in modern notation:

Modern musical notation for a Latin hymn, consisting of five staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the notes. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The piece concludes with a double bar line on the fifth staff.

8 IN vo- ca- bit me, et e- go ex- ua- di- am

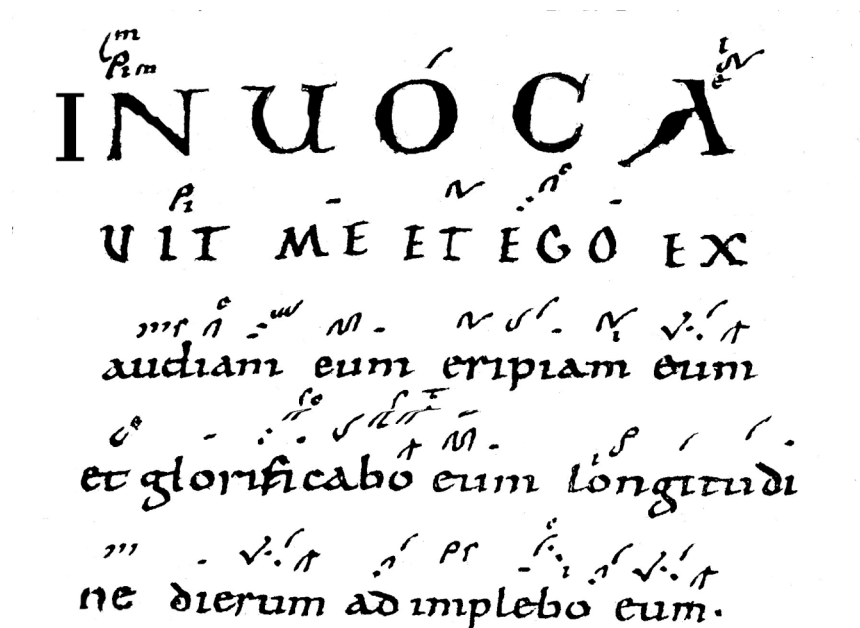
8 e- um: e- ri- pi- am e- um,

8 et glo- ri- fi- ca- bo e- um:

8 lon- gi- tu- di- ne di- e- um

8 a- dim- ple- bo e- um

The following is the St. Gall notation for this piece as given in Einsiedeln 121, folio 99:



- 1) Memorize the pitches, one sense unit at a time, as given above in the modern notation version.
- 2) Conduct your singing with your hand by re-tracing the St. Gall neumes as seen above in the Einsiedeln manuscript, but for that sense unit only.
- 3) Break the piece into the sense units as shown on page 158.
- 4) Practice conducting and singing each one separately.
- 5) Combine these sense units into larger units:
- 6) Finally, conduct and sing the entire piece while giving each sense unit an appropriate emphasis and tempo according to the meaning of the text as you understand it and the added signs (e.g.: "t", "c" and episemas) indicate.

## The Role of Rhetoric for Chant in English

As a graduate student of Dom Eugène Cardine at Rome and the abbey of Solesmes from 1956 to 1964, I came to appreciate more and more how intimate was the union between the melody of a Gregorian Chant and the text that it clothed. Again and again, we students heard him assert that “to respect the verbal rhythm is an absolute necessity of Gregorian Chant” and that, “This holds true even in the pieces written in melismatic style.” For him, the “melody and its notation [were] shown in the ancient manuscripts as being dependent upon the text – ‘informed’ by it and modeled by it.” The conclusion was clear: a “Gregorian melody is exceedingly co-natural to the Latin text and to its rhythm. Therefore, one cannot normally adapt texts of another language which ‘animated’ it in the strict sense. One does violence to that melody and one contradicts the laws which are at the base of the composition of that melody.”<sup>i</sup>

When I returned to St. Meinrad Archabbey in 1964, the work of liturgical reform inaugurated by the Second Vatican Council, was just getting underway. English texts were being selected and edited for use at the daily Conventual Mass and later, for the antiphons and responsories to be used at the Liturgy of the Hours. In the light of these facts, my role as choirmaster for the community was clear: I was to continue the tradition of plainsong for the community’s prayer life, but now in the English language.

The anonymous composers of Gregorian Chant had faced the same challenge. They were faced with the task of clothing the Word of God, no longer in the biblical languages of Hebrew and Greek, but in the vernacular of their people, the Latin language. St. Jerome’s Vulgate translation became the stable foundation upon which they built their melodic settings for the Word of God. For the Roman Rite of the Catholic Church, the Vulgate translation of St. Jerome remained the common source of inspiration for all liturgical music composition until after the Second Vatican Council. Under the guidance of Dom Cardine, we learned first hand that Gregorian chant is basically sung speech. We learned that even in the most elaborately embellished pieces, in the final analysis, it was always the text which inspired the melody.<sup>ii</sup> The Communion antiphon for Christmas Midnight Mass uses melodically and rhythmically weak pitches for the quick syllables both before and after the accent in the word “splen-dó-ri-bus.”<sup>iii</sup>

Regardless of how well one may have absorbed the many and subtle ways in which the composers of Gregorian chant had successfully clothed the Latin Vulgate of St. Jerome, a serious challenge remains for the contemporary composer of an English chant. Modern English, especially as spoken in the United States, is significantly different from the speech forms of ecclesiastical Latin! Latin used only five pure vowel sounds. On the other hand, English uses many more vowel sounds, some of which are not able to support a melodic embellishment. One of the most common of these is the word “the.” Moreover, Latin psalmodic patterns presuppose that there will always be either one or two weak syllables for the ending of a phrase or a sentence. In English, however, two out of three phrases or sentences end with a strong accent! Moreover, there are frequent cases in which two strong accents are used back-to-back in a sentence (e.g., “Lord God”)!

As Dr. Mary Berry has noted, “The chant has not always been sung in Latin.”<sup>iv</sup> In fact, the Gregorian chant repertory itself contains examples of how to handle just such cases. The Offertory “Precatus est Moyses” shows us how to cloth the proper Hebrew names “Abr[ah]ám,” Is[a]ác” and “Jacób” with wonderful melodic and rhythmic flourishes on the accented final syllable. Something that is not done when these words are treated as Latin words with weak final syllables!<sup>v</sup> The Gregorian composers have even shown us a solution for the case when two accented syllables occur back-to-back. Dom Cardine’s example was taken from the penultimate verse of Psalm 13 in which one finds the phrase: “quoniam Dóminus spés é-ius est.”<sup>vi</sup>



There were times when the medieval copyist has shown us what not to do! A case in point is the adaptation of the Greek *Trisagion* to Latin for use in the Good Friday liturgy. Here, the copyist has left the original melody unchanged while exchanging the Latin translation for the original Greek. As a result, the proper Latin accentuation is destroyed by being transferred to the weak final syllables. Something that is never done in Latin! On the other hand, since strong

accents frequently occur at the end of phrases in English, the original Greek melodic accentuation patterns fit an English text very well:

□ A- gi- ós O The- ós □ . A- gi- ós is- chy- rós.

Sánc- tus Dé- us. Sánc- tus fór- tis.

O hó- ly Gód. O hó- ly stróng one.

A- gi- ós a- tha □ -na- tós, e- lé □ - i- son i- más.

Sánc- tus immor- tá- lis, mi- se- ré □ -re nó- bis.

O hó- ly immórtal óne, have mér- cy on ús.

The composers of the core Gregorian repertory used notes that served as “melodic anticipations” to the first pitch of an accented syllable or of the final syllable of a word. These “preparatory” notes often led to what today we would call a type of “appoggiatura” for the final syllable of a word at an important cadence. What today we call “passing tones” and “double neighbors” were common elements of an Introit or Communion antiphon. With few exceptions, the last note before a change of syllable regained a full syllabic value, even when

preceded by a rapidly moving melismatic passage. In a later age, that rule of rhetoric was carefully observed by such Renaissance composers as Palestrina. All these stylistic techniques of Gregorian chant helped guarantee its intelligibility for the listener. The core Gregorian repertory was indeed the “guardian of good speech” (*custos bene loquendi*).

Armed with this knowledge, I began the task of continuing the plainsong tradition, but now with the Word of God sounding through the English language as the flowing font that would inform these new melodic settings. To date, some five volumes of antiphons and responsories have been produced for the Liturgical Year: Advent, Christmas Tide, Lent, Easter and Per Annum. These volumes are now being made available from PARACLETE PRESS, P.O. Box 1568, Orleans, MA 02653. Chant settings in English for the Mass are available for free download on the web site <http://www.sacredmusicproject.com>. More chant style settings in English are available on the web site [http://www.saintmeinrad.edu/monastery\\_liturgicalmusic.aspx](http://www.saintmeinrad.edu/monastery_liturgicalmusic.aspx). Many religious communities and churches have selected and obtained permission to use items from these collections for their worship needs. The goal has been the same as that of my medieval ancestors, only the language has changed: “in the beginning was the sounding WORD, and that WORD, made visible – by the nod of the head, the gesture of the hand – is to be preserved for others, in the flow of the pen.”<sup>vii</sup>

REV. COLUMBA KELLY, O.S.B.

### **A suggested bibliography**

Cardine, Eugène, *Gregorian Semiology* (Sablé-sur-Sarthe: Solesmes) 1982.

A translation by Dr. Robert Fowells (available also from Paraclete Press) of extracts from *Etudes Gregoriennes*, Vol.XI, 1970 written by Dom Eugène Cardine. It is a summary of the semiological discoveries relating to chant rhythm since the 1950's.

Cardine, Eugène, *An Overview of Gregorian Chant* Tr. by Dom Gregory Casprini (Orleans, MA: Paraclete Press, 1992).

Fowells, Robert M., *Chant Made Simple* (Brewster, MA: Paraclete Press) 2000. ISBN 1-55725-253-X.

A clear and simple introduction to the singing of Gregorian chant that is based on the latest scholarly findings.

Kelly, Columba, *Gregorian Chant Intonations and the Role of Rhetoric* (Lewiston, NY: Edwin Mellen Press) 2003. ISBN 0-7734-6872-2.

Contains a study and analysis of a chant piece from each of the eight Gregorian modes (pp.127 – 171).

Saulnier, Daniel, *Gregorian Chant a guide*, Translated by Edward Schaefer (Solesmes: La Froidfontaine) 2003. ISBN 2-85274-241-1.

GRADUALE TRIPLEX (Sablé sur Sarthe: Solesmes) 1979.

ISBN 2-95274-094-X.

Above the square notes of the Roman Gradual are given the neumes of Laon 239 (in black) and below are given the neumes of the St. Gall family (in red). A thorough knowledge and a correct interpretation of the neumes found in these oldest manuscripts remain the basis for an adequate performance of the Gregorian melodies. An indispensable tool for choir directors and cantors.

GRADUALE SIMPLEX (Rome: Libreria Editrice Vaticana) 1988.

ISBN 88-209-1603-7.

The antiphons for the Introit, Offertory and Communion are taken from the Roman Antiphonale. They are chants of a much simpler style that can easily be mastered by beginning students of the Gregorian Chant repertory and by small parish choirs. The Responsorial Psalm is given with a simple congregational style chant refrain.

ANTIPHONALE MONASTICUM I, (Solesmes) 2005.

ISBN 2-85274-266-7

The newly revised and edited collection of antiphons for the monastic Liturgy of the Hours. The Preface contains very helpful information concerning the interpretation and performance of Gregorian chant.

LIBER CANTUALIS (Solesmes) 1983.

ISBN 2-85274-040-0.

Contains a basic repertory of chants for an average schola and congregation.

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<sup>i</sup> Cf. Chapter IV "The Latin word, shaper of Gregorian melody" in *Beginning Studies in Gregorian Chant* by Dom Eugène Cardine, Translated by William Tortolano (Chicago: G.I.A. Publications, 1988), pp. 39 ff.

<sup>ii</sup> Op.Cit., p.33ff.

<sup>iii</sup> Cf. *Graduale Triplex*, p.44, line 4.

<sup>iv</sup> Cf. "The Languages of the chant" in *Cantors* by Mary Berry (Cambridge: Cambridge University Press), p.19ff.

<sup>v</sup> Cf. *Graduale Triplex*, p.318, line 5.

<sup>vi</sup> Cf. *Beginning Studies in Gregorian Chant*, p.70-71.

<sup>vii</sup> Cf. "The Role of Semiology" by the author, in *Sacred Music* (Vol. 115, No.2, 1988) p.5-11.